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ABSTRACT

This volume is intended to help teachers recognize the criteria for evaluating books and to assist the learners in their classrooms in developing skills. The book is divided into three sections. The first presents an overview of literary criticism with chapters entitled "Critic, Fact, Fiction" and "The Writer and His Craft." The second section examines criticism of juvenile literature and includes chapters entitled "Developmental, Interest, and Reading Levels," "From Analysis to Reaction," "Translations of Traditional and Modern Material," and "Literary Criticism Abroad." The final section examines criticism of books for young people with chapters on "Analysis of Teenage Books," "Selection of Adult Books for School-Age Readers," "Relevancy of Content to Today's Students," and "Media for Disseminating Critiques." The book concludes with a selective list of aids for choosing books for children and young people, a bibliography of books for children, and a bibliography of books for young people. (HOD)

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EVALUATING BOOKS FOR CHILDREN AND YOUNG PEOPLE

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FOREWORD

THIS IS A significant Perspectives volume. Although IRA has attempted to adhere to a balanced publishing program, the largest number of publications relate to the teaching of reading skills. We have, in recent years, been making an effort to give equal attention to the role of literature in the daily lives of children and young people.

It is of major importance to our society that we continue to emphasize the development of maturing lifetime reading interests. As our population increases, as the strength of unions increase, each individual is going to be faced with more hours of leisure time. Although some aspects of reading will change, such as increased use of microfilm and microfische for study purposes, we will undoubtedly be reading books, magazines, and newspapers for many years to come.

As learners become skillful enough readers to turn to reading for independent utilization, they need assistance in evaluating the vast array of materials set before them. The need to evaluate even at the primary grade level is of major importance today, when we are faced with an ever-increasing variety of choices.

This volume is intended to help teachers assist the learners in their classrooms to make sure evaluations. As the reader will note, there are many facets to evaluation and there are many areas the teachers must consider. In order to learn to evaluate, children and young people must be exposed to many types of reading materials, for how can one evaluate intelligently without having varied experiences? As the teacher helps the learner evaluate in many ways and at various levels, he must also help the learner develop criteria on which to base his evaluations. This volume appears to succeed in its mission.

H. ALAN ROBINSON
President, 1967-1968
International Reading Association

The International Reading Association attempts, through its publications, to provide a forum for a wide spectrum of opinion on reading. This policy permits divergent viewpoints without assuming the endorsement of the Association.

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LITERARY CRITICISM: AN OVERVIEW

Critic, Fact, Fiction

William E. Stafford
Lewis and Clark College

THOUGH CONFRONTED WITH responsibility and opportunity, we can remind ourselves that in literature and in education our best effort may be not to solve problems, nor to face analytically our opportunities and responsibilities, but to celebrate existence, to touch sacred objects, to be lively—and to be so with our breathing unimpaired and our senses eager and alert.

True, there are formidable concerns before us, pressing issues, frequent imposing demands, but there are aspects of our situation that I, for one, dislike to relinquish: miles of enticing country around us; the shady, meandering, unimportant but winsome paths; trees and prospects; thousands of lively people; wonderful conversations; and the kind of free-ranging excitement that has sustained us throughout our acquaintance with books, too. This outward continuing of the world from the center of our concerns, the thought of it, somehow solaces us, and surely to mention this fundamental gusto is allowable, maybe even good.

Asserting, in this context, such a reminder prepares for a chosen emphasis in my glance at current criticism. We can best use not a survey of many separate endeavors by critics, nor a tracing of who's "in" and who's "out," nor a classifying of critics and terms, but an asserted, particular view that attempts to account for certain developments in today's literature and criticism. What follows is such a view, meant to be helpful and inclusive but not meant to avoid controversy.

What Reading Literature Is Like

When you engage in the limber art of reading literature, you learn that nothing in it is irrelevant. Literature is cumulative; it uses up its elements as it goes. The language takes on total responsibility, and it proceeds by enhancing what has gone before. You start anywhere, with anything, in a literary work and lend yourself to what comes next, and next, and then . . . You cannot rule out any kind of material, any word, any syllable, any topic or hint that the writer has put into the work, or any nuance that has found its way there. The significance of anything you encounter depends—it all depends.

You accept what you find. You enter any work with the impulse to be a willing follower. The first requisite is openness. If you interfere beforehand, if you ignore signals because you have adopted an early course of interpretation of your own, you have already lost your way.

Reading Materials That Are Not Literary

Other kinds of writing, kinds of written—or spoken—material other than literary works, may induce in us other ways of judging. If a person is telling us something that happened, for instance, we have our own whole life's worth of observation and opinion to place beside his, and we may very well wait and withhold allegiance, depending on many reference points outside the page or beyond the talk. Reading exposition may require of us firm resistances. We judge the validity of what is presented by opposing to it whatever standards we are able to bring to bear. But if a person is not telling us what happened, if he is conducting us along a sequence of exploratory encounters he has found in the course of his creating, then our way of receiving what he says must take into account that special, limber, artful, creative process.

What It Means to Lend Yourself to the Literary Process

The literary experiences you meet come from action. An author responds to experiences as they happen to him: events in his thinking, options that snag his attention in the jumble and gamble of language and syllables, and surges of immediate feeling that accumulate and move before him like the wave before the bow of a boat. Such accumulations will occur for anyone, in thought, in talk, in writing; this inner reverberation apparently happens to all of us, inevitably, like breathing. But authors do not just experience that special quality of thought and feeling: they live by it. They build on it, with a certain kind of ready, poised commitment to their consciousness.

It would be wrong to exaggerate claims for this kind of immediacy of experience, but there is a crucial indulgence required of us here, a readiness to ride the immediate, a readiness that many people—especially matter-of-fact people—may find hard to yield. Practically, we might demand: "Well, even artists are trying to communicate with us, aren't they? Let them get on with it." But sometimes it seems that writers and artists are people who practice a whole area of something else within that frame that other people fill with communication; that is, writers have discovered—and they continue to discover—that the little, crucial interval of actual engagement with the materials of decision can be the key to a whole way of life worthy of abiding attention. The rest of us, conditioned by purposeful activity other than the life of art, may too easily assume that the language of literature is mobilized to present something that is formed or reasonable or available for delivery. But the language in literature, insofar as it partakes of literary distinction, does not present something formed or reasonable or available for delivery: the language is itself productive; it is an artesian source for new production.

How best to encounter the page. As such an artesian source, language should be met by a critic in terms of its potential and implication, rather than in terms of its agency in presenting something already formed. This point about the life that resides in the materials of literature could lead to endless elaboration, but something useful about it could be put into story form. We could say that a writer who feels alive in the creative moment (let us call him Cervantes) happens upon or dreams up Don Quixote, a tall, lean, literary, idealistic man. Then Cervantes and Don Quixote together invent Sancho Panza, a short, fat, ignorant, practical man. That group induce Rosinante, Dapple, the landscape, the events, the blend of language, and the whole, balanced, enigmatic, inexhaustible constellation that is the novel.

To participate in the results of this way of proceeding, a reader should have a moving kind of readiness. Opportunities in reading will loom from the flow of experiences that the page gives. Anything that the page gives ought to have, as first reaction, a welcoming; for the next thing on the page, and the next, will enhance and change and modify what has preceded. If the literature so received is, in fact, coherent and artful, it will realize itself under the right reading.

It is readiness to live by this continuing experience—the experience that validates itself as it goes—that distinguishes the arts, including the art of literature.

Obstacles to maximum encounter in literature. Accepting this "inside job" view of literature is sometimes upsetting, for many of us are reluctant to accept responsibility for our part in shaping and identifying the ideas and values we live by. If we confront a great literary work—*The Iliad*, say—we are likely to ascribe its quality to the embodiment of ideas or views from some source earlier than Homer; we assume sources further back, somewhere. It takes firmness to make us face the realization that such an evasion hides the issue: where did the Homer before Homer get those ideas? Back there somewhere, even the most exalted or elaborate achievement was *wrought*. It had a human source; persons not greatly different from ourselves have created what we now have. The human action and reaction we are exemplifying in our reading is of a piece with the sources of the most precious elements in our culture. Insofar as we enter literature, we participate in that artesian life that art exemplifies.

Some reflections on occupational hazards in criticism. A literary critic may live a long time and write much without experiencing vividly the inner process here discussed; that is, he may remain an outsider, counting syllables or identifying elements already established. But discovery and real participation require a yielding to the immediacy of the page.

This point of view about the value of immediate impression in literary criticism could force us to change our emphasis and our terminology. Quick labeling would be shunned. It would be better to say, "This is a tall, thin poem on pages that smell of the northeast corner of our library," than to say that it is iambic pentameter used in the tradition of the elegy as written in the eighteenth century. If we can hold our language of criticism to immediacy, we have a better chance of maintaining that desired flexibility in our reading.

The Timeliness of the "Inside-Job" View of Literature

This view of our relation to literary works is not unprecedented, of course, but currently it is receiving renewed emphasis. Influential critics are stating it in various ways; the kinds of literature we are encountering make it of immediate value for readers—including teachers—who need to encounter alertly a flood of experimental work. When forms and traditions were accorded more respect by all, a reader could anticipate general trends in literary works, but the rabbit-like course of literary impulse now, the practice of literary shock and surprise, makes desirable a more beagle-like pursuit.

The inside-job view permeates the work of many critics currently enjoying a vogue. Susan Sontag is an example. Her essay, "Against Interpretation," implies the view even in its title. In that essay she says

> The aim of all commentary on art now should be to make works of art—and, by analogy, our own experience—more, rather than less, real to us. The function of criticism should be to show *how it is what it is*, even *that it is what it is*, rather than to show *what it means* (2:14).

This readiness to accept the work without categorizing its meaning implies a valuing of the process that finds its way by its feelings: the product deserves our naive encounter, uncluttered by anticipatory judging. This idea, as stated earlier, is not new. But the emphasis is current and influential.

Another critic whose new work identifies with this view is Robert Langbaum. In his book, *The Poetry of Experience*, he finds in the Romantics the beginning of the new attitude toward literary works. Their practice came to be that of letting the work itself grow from its particulars toward the unique entity that its elements afforded. Things referred to in the work were not used as counters in the service of an idea but were allowed their life in the context of the new work. Mr. Langbaum's book supplies many relevant quotations:

> The passage develops, not through relation to external ideas but dramatically, to an unexpected climax (*I*:41).
>
> The experience has validity just because it is dramatized as an event which we must accept as having taken place, rather than formulated as an idea with which we must agree or disagree (*I*:43).
>
> The epiphany grounds the statement of value in perception; it gives the idea with its genesis, establishing its validity not as conforming to a public order of values but as the genuine experience of an identifiable person (*I*:46).

Such statements as these indicate a readiness to accept what comes, to assume a value in the unique creation as it occurs to a writer.

If the Critic's Role is to Accept, What Becomes of Standards?

It is evident that criticism cannot abide indefinitely in this stance of general hospitality; at some stage discriminations must occur. Withholding judgment has always been good practice, or at least it has been so recognized for long. Coleridge, it was, who said that until he understood a man's ignorance, he assumed himself ignorant of the man's understanding. And some of the critical reserve now evident could be subsumed under that principle. But something more than such balance is prevalent today. There is an attempt to allow to all works a reading that does not impose any obligation other than liveliness. If ideas and values could for a moment be considered as the atoms of earlier literature, we could say that current writers are splitting the atom. To discover bases for discrimination on new terms, we can look searchingly at the kind of literature we find ourselves producing.

Partly through development of new, fast communication, we make literature out of the sound-track of our lives; stylistically, it grows right out of talk. An example is the vogue for poetry readings. At these readings, poems so new that they are not fully peeled from the conversations that started them are presented to audiences that are increasingly aware of participation in the works offered. The feelings of the audience validate whatever they discover in the literature. Literature is looming as simply an especially effective and lastingly productive kind of feedback from how it feels to live and speak. A literary work is distinguished from a conversation, true, but its basic effects derive from the same interest and readiness and impulse that conversation has to give.

The language we own together weaves itself variously into our lives and can come back and reverberate our experiences in so many ways that we cannot anticipate the richness, the discovery. No array of critical concepts has been capable of encompassing the possibilities for experiment. A new work or just a new reading will loose more discoveries than we can trust our terms to identify.

In this excitement of progressive discovery, we have learned to trust the process embodied in literature. Our humanity grows from it. More than before, we guard against the critic's impulse to short-cut the creative process and judge a story as a groping in the direction of a "truth" or in the direction of anything pre-established. We see that writing has no need to justify itself as homing in on an "objective." Writing has no home. It merely has a need to leave where it has been. The successive accomplishments of the creative writer grow from interlocked opportunities presented by the unrolling present of the experience of writing. The literary product today has a formative immediate past but no identifying mold awaiting it. The writer is finding his way by means of the work. Discovery creates the continent it explores.

This view of literature springs many questions for the critic, and those questions include and surround the issue of standards. Three of the questions loom for encounter here, in this order: 1) Does the moving-realization way of perceiving literary works help in confronting experimental times like ours? 2) What is the critic's role if the moving-realization view is held? 3) Are there secondary developments that should concern us, as a result of this free-rolling trend in literature and criticism?

Does the moving-realization way of perceiving literary works help in confronting current literature? All experiments force adjustments in previous attitudes. Today experiment is a runaway characteristic in literature. In drama, there are encounters, happenings, engagements on the stage. In fiction, there are anti-novels, psychic voyages, aerobatic constructs of many kinds. In poetry, there are jazz accompaniments and read-ins, prose poems, parolings from mental states or from machines. These experiments are all around us. The basis for this experimenting is the prevalent trust in the language itself as a means to extend through a stirring of its own elements into new, interesting, rewarding constructs.

The critic could deliberately turn from this scene, and sometimes many of us must find that impulse enticing. But beyond that welter of impressions and the excitement of variety, there is the glimpse that perhaps in this commitment to the stuff of our own experience we are simply coming into a new consciousness—our values have always derived from this kind of action, and now we see it.

In this scene, what is the critic's role? To survive amidst the variety, it helps to be ready for whatever is going on in the work, no matter how unusual it is. Within the work, only the order that is there need concern the critic. In fiction, a good character is one that enhances the action set for that character; the right language is that which best sustains the experience offered by that character doing that action; the right setting is the one that contributes best to the accumulated effect of that character doing that action as presented by that language. Inside the work, the reader experiences the world of that work and not the world outside.

In poetry, we have a sense of a contained reverberation that draws for its effect on elements smaller and more powerful than concepts of "statement" could anticipate. It is possible now to glimpse the operation of a poem as bringing our past to bear on us in as many ways as the present writhes into existence, unpredictably but with continuity. The language turns into multiple influences that no one is ready to categorize but everyone—even children, and maybe especially children—can experience.

Such interior reverberation could account for success or lack of it in poetry, and in drama, also. The willing entry into the discovered pattern is for the critic the equivalent of that exploratory impulse on the part of the author.

A critic must test this literature with his whole experience of it, as he has always been obliged to do; today, however, he cannot evade by imposing outside criteria. The location of value is inside the work.

Are there identifiable developments that should cause us special concern? Exhilarating as all this change is, there are troubles for the thoughtful. One apparent trend is that, with the jettisoning of outside authority in judging literature, we have acquired a style that thrives on shock, violence, extreme effects. Fiction, poetry, and drama are churning toward some kind of limit before they can have orientation again. The excitement of interior enhancement has become a dominant style. So successful has this enhancement become that we are experiencing a kind of new literature in which even nonfiction (articles, speeches, social engineering with words) comes to be judged like fiction, for its fictional effects, and it all becomes, thereby, fiction. This fictionalization of fact, this readiness to let the standards of esthetics dominate over conformance to actuality, is for many of us discouragingly like what we used to call lying. I cannot help feeling wistful about that old clarity.

Today, as in other days, literary criticism should help make fiction, drama, and poetry free—and help make exposition responsible.

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The Writer and His Craft

IRENE HUNT
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IT IS IMPOSSIBLE to consider "*the* writer" as if what *one* does embraces all writers. Of course not! Writers work in a myriad of ways, in books so varied, so diverse, so pitched in different keys, that to generalize upon the subject of craftsmanship would be quite futile, as well as inaccurate. And so I shall consider only "*a* writer" (myself) and the factors that enter into *my way of writing*. I hesitate to call it craftsmanship, because my way of writing is too nebulous, too much a matter of playing by ear to be labelled by so concrete a word as "craftsmanship."

Potential for Writing

What factors have entered into my writing? I have given some thought to that question, trying to go far, far back into the earliest beginnings. One of the basic essentials came into existence at that moment when a chance combination of genes prepared a developing organism to emerge with a bent toward *telling* a story, toward *feeling* a story, toward *delighting* in a story. The organism at that moment was set off into its own little categorical cubicle with the potentiality (and *only* the potentiality) of becoming a writer. The emergence of a writer was not assured at that moment when the genes jockeyed into place, but an essential element was then present without which the writer would never have developed.

How did that potentiality for writing begin to be evidenced in the early years of one writer's life? First of all, by a love of stories, a delight in hearing them read or told in the years before the ability to translate the symbols of reading had developed. There was an innate love of creating characters who were companions with whom one could live in hours of solitude, a solitude that was never lonely so long as these imaginary companions were present. There was an interest, there was even a longing, when this child looked at a ream of white paper and collections of sharp-pointed pencils—the same kind of interest and longing with which another child may have looked at a box of paints and brushes, or another one may have looked at a piano, or yet another at the insides of an old alarm clock!

This potential writer was the child who made up stories to delight other children, who was sensitive to joy and pain, to beauty and ugliness, to personal inadequacies—personal cruelties and selfishness, as well as soaring joy at the times when she knew that she had been kind. And this was the child who loved words, who loved the feel of a beautiful word upon her lips, often at a time when the word had not yet acquired a meaning for her. This was the child to whom the flow of beautiful prose and graceful poetry were like tunes that burrow into one's being and refuse to leave.

These elements of writing potentiality were there in the early formative years, ready to lend themselves to the serious struggle of creativity. But what of those later years—years that span a bewildering time of growing up, of taking one's place in society; of living through struggles for an education, for livelihood, for finding a meaning to life; of living through joy and grief, through years when complacency played as devastating a role as did the years of turmoil and uncertainty? What of these years?

One factor out in the front rank of importance was always there—the ability to remember childhood, to maintain an affinity for one's own childhood, and by virtue of that, to maintain an affinity for childhood in general. The writer of children's literature must never grow away from a child's world, from its un-adult values, its fantasy, its exultation, and, sometimes, its deep sorrow.

Many adults who have forgotten the early years are apt to think of childhood as a time of innocence and sweet insularity, a period suffused in a rosy glow of well being. "Oh, to be a child again," is their tender wish. Many of us have not so sanguine a picture! We remember childhood as a time when bewilderment and uncertainty intruded upon our lives, when insecurity in the midst of a world of unpredictable adults gave rise to nameless anxieties. We are the ones who remember the loneliness of being misunderstood, the shame at the loss of innocence, the guilt of being a part of injustice or cruelty. And on the other side of the coin, we are the ones who remember our exultation at a word of praise or a bird song, our heady delight at running against the wind, our sense of security in hearing a mother singing to herself as she prepared supper for us. We are the ones who know that the delights of childhood are something more than toys or camping trips, something more than parties or the approval of peer groups.

This affinity for our own childhood and for that of others is a quality which can safely be ascribed to all good writers of children's literature. Not everyone has it. It is not correlated either with age or intelligence; it just is present in some people and lacking in others. Writers of adult literature are sometimes dismayed when they have turned from their own field to that of children's literature. Often they find that they do not know how to speak *to* or *about* children, that they are unable to establish that bond of empathy which they believed would be so easy to do. They find that they have long ago left childhood far behind them, that they are aliens in a community of readers who sense their kinship with one writer—perhaps without quite realizing it is there—and who sense equally well, their lack of kinship with another.

Having Something to Say

A factor necessary to excellence in quality, to craftsmanship, to artistry—call it what you will—is the ability of heart and mind to discover that which is worth writing about. There is an infinite number of problems besetting the family of man, awaiting the personal vision, the peculiar artistry of a specific writer. The writer, because he has viewed life and passing events and specific problems in a way which is peculiar to himself, gives his readers a personal vision of his world. His artistry lies in his ability to make that vision one of clarification, of challenge to ideas, of concern for deeper meanings than otherwise would be realized. These qualities—this probing beneath the surface of human behavior, this accurate image of life and believable delineation of character—these are the qualities that leave young readers with a better understanding of human behavior, of human needs, of the human heart.

Does this search for deeper meanings in children's literature really matter, though? Is not a child reading if he is skimming through a story in which a young protagonist's problems are all solved by winning a sweepstakes ticket or apprehending a ring of jewel thieves? Is it not good to know that if he gets on the football team or gets a date for the Junior Prom that all his troubles have been resolved and that the future is a matter of plain sailing? And if a little white child smiles at a little Negro child and shares her candy, is not everything solved for the case of race relations? The child is reading, is he not?

Yes, he is reading, but he might well have been spending his time with a book which had something significant to say, something that faced truth without hedging. He is reading, yes, but he is on a reading diet of Pablum and over-sweet pudding. He is developing a taste for the superficial, the cloying, or the silly and the false. He is getting the proper background for an adult whose values are shallow—an adult who looks to prestige symbols, eternal youth, and physical comfort as his goals; an adult who is disinclined to consider, much less do anything about, those great, gaping pockets of life in which ugliness and sorrow persist.

Ruth Hill Viguers has this to say of children and books: "Those of us involved with children and their books must remember that the person who can read will not advance as a human any faster than the one who cannot read *unless* he reads books that stir the mind and heart." *That* is the answer to the question, "Does it really matter what he reads so long as he is reading"?

Molding the Characters

When the writer has decided upon what aspect of human behavior he wishes to write, he must set himself the task of creating characters and situations by which he can best present the things he wishes to say. It is at this stage that the writer not only observes life but creates life. What is, at first, perhaps, only a shadowy figure, he endows with flesh and blood, with personality and character. Sometimes he comes to a point where his creations, his characters, take over the action, and the writer is overwhelmed by a stronger personality. When this happens, the writer may rejoice—he has succeeded beyond his belief in himself; he has created something alive and pulsing and real.

In the case of children's literature, the characters present behavior for the child with which he can identify. These characters are ones he can love and at the same time, condemn, as he will have to do when he spreads his wings and takes off into the realm of adulthood. Think of the bumbling behavior of Winnie-the-Pooh and the tolerant understanding of a little boy who can say, "Silly old Pooh. But I do love you." Of course! Six-year-old readers know that weaknesses prevail, even among themselves. And the young reader identifies with Christopher Robin and loves silly old Pooh, while at the same time he realizes that Pooh is often thoughtless and greedy to the point of embarrassing his friends. And there is Eeyore, so sorry for himself, so "put-upon" that the six-year-old looks down from Jovian heights upon Eeyore amused and tolerant, loving Eeyore without wholly approving of him, which is a good emotional experience to have at the age of six. It may stand the young reader in good stead at times in later years.

And now, the writer has chosen the core of his writing; he has created his characters. What of his plot? Or his lack of plot?

Creating the Plot

Plots can easily become contrivances, can become restrictions into which a writer tries to force his characters. So much of life, so much of behavior and emotion is plotless. Life rolls on, behavior is erratic, emotion is soaring or restrained or dormant. But the story is there. The characters live and breathe. They go on making mistakes, or they learn from past experience. They achieve insight, or they blunder on, never once gaining a glimmer of understanding. They love and hate; they exult and despair. Their goals may be vaguely defined; their value systems may fluctuate. But they are people. They are people whom the writer understands. They are dependent upon him for life and color, for pathos, for laughter, for exuberance—for despair. They are a picture of life as the writer sees life. If they fit naturally and believably into the framework of a plot, well and good. If that framework is obvious or contrived, how much better that it be discarded. It is the honest and accurate picture of life that matters.

Developing Style

And what of style? Writers are often concerned with style. They wonder how they can develop that concept which is so elusive, which does not lend itself easily to definition. Style is a reflection of the writer's perceptions of life. It reflects his grace or lack of grace, his courage or his whining self-pity, his humility or his arrogance, his compassion or his cynicism. Think of the delicacy of Katherine Mansfield, the robust quality of Mark Twain, the gentle wistfulness of Kenneth Grahame, the blend of humor and wisdom of E.B. White, the sweet, prime morality and great warmth of Louisa May Alcott. Each has a style all his own; each one, perhaps unconsciously, describes his own personality.

The young writer cannot copy a style authentically any more than he can be the person whose style he admires. He may be influenced by another's style in that he has read and admired the writings of an author until he has come to accept wholly that person's viewpoint. But if he is wise, he will not seek to emulate another writer's work; he will instead, set himself to the task of telling his own story as clearly, as honestly, as gracefully as he possibly can. When he has worked for a while, he may discover that he, too, has expressed some inner feelings in a way that people will speak of as a particular style.

Originality vs. Novelty

Then there is the matter of originality. In judging books, many teachers, librarians, and, no doubt, writers, often put a great deal of emphasis upon what they call "originality." And very often the concept of originality is confused with novelty. The two are not synonymous.

Originality is that special blend of color and contrast, that quality of vigor or poetic mood, that depth of characterization with which the writer presents his story. His plot may be time-worn—or he may have no plot at all, simply a segment of life which may span a day, a week, a lifetime. Often a stark resumé of such a story may leave the reader cold. It may sound "old hat," something that has been done many times, an idea that is hoary with age. And yet that book may have the quality of originality, the insight into character, the intensity of mood, the grade of narration which one writer has contributed to an idea, giving us a book that stands like a giant among others which have employed the same idea.

Sometimes, of course, there are giants who stand up well together, all with common themes. Take, for example, the time-honored idea of woman's self-destruction. Consider Emma Bovary, Anna Karenina, and Becky Sharp—women having so much in common and yet, each as different as the writer who created them.

Novelty is well and good, but novelty is only an arresting factor. Originality is the quality which gives a book endurance. In children's literature, *Alice's Adventures in Wonderland* is a shining example of novelty. But it is not Alice's unusual acquaintances or her experience with changing size or her encounters with frightening incidents which make the book a great one. It is the satire, the wry wisdom, the impish lashing out at certain stupidities of society which give the book greatness; it is the quality which only Lewis Carroll could give that situation—that very personal and private attribute of an author which is his originality.

Motivation for Writing

Next, the writer of children's literature must examine the motive which makes him write. Is it merely to amuse, to entertain? Is it a discipline forced upon him by the hot breath of an editor or the exigencies of economy? Or is it a story which demands a telling, a situation that clamors for a particular writer's interpretation? Only this last motive is the basis from which excellence in writing evolves.

And when the motive for writing has been established, the writer who has a story lurking in his mind and heart should present it as he sees fit. He should be allowed to forget vocabulary and taboo subjects; he could close his ears to The Chorus of, "Children are no longer interested in this or that," and "Children won't read books written in the first person." These are a couple of quotations one often hears from The Chorus. The fact is, however, that children will read about almost any "this or that" if it is presented in an interesting context, if it is written honestly and well. And as for books written in the first person—have a look at *Huckleberry Finn, Robinson Crusoe, Island of the Blue Dolphins, Onion John, and It's Like This, Cat, just to* mention a few.

The Significance of "Craft"

Finally, the writer of children's literature must never forget that his craft matters. It matters so greatly that one is sometimes overwhelmed by its importance. Children are not born with an appreciation for good literature; that appreciation does not suddenly appear full-blown like Athena from the forehead of Zeus. It comes from reading and discussing and learning to love good books; it comes from guidance in discovering wisdom and beauty. The good books, the gay, the sad, the wise, wonderful ones, are providing a basis for a nation of readers, a nation of people who understand themselves and those around them a little better. Courage, humility, compassion, or human decency are not learned from penny lectures or a special unit in the classroom. These things are learned through people, largely from the behavior of characters who people the books that are read in childhood. That these books be written honestly, appealingly, and well is an obligation which we who write owe to the audience for whom we have chosen to write. It is an obligation of towering importance.

Developmental, Interest, and Reading Levels

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"ONE OF THE few advantages of growing old is that of being able to remember simpler times." So wrote Carol Ryrie Brink in the August, 1967, issue of *The Horn Book Magazine* (*3*:447). Even in the ageless life of literature, how true that is!

Literature Levels and the Past

A quarter of a century ago, my teachers were not especially cognizant of developmental levels and readability levels, and they did not know very much about literary taste. They read to us a great deal, especially during severe Kansas heat or cold. They read series books, the forty-nine-cent kind: *Nancy Drew, Peppy Ott, Bomba the Jungle Boy,* and *The Bobbsey Twins.* They started *Uncle Tom's Cabin* but gave it up. They read us nearly all of Booth Tarkington, even when the words were hard. That was a quarter of a century ago. Times did indeed seem simpler.

This bit of literary autobiography is included with a certain wonderment. In those simpler times, just at the brink of World War II, we read what was at hand. My family went to public auctions and nearly always came home with a bushel basket full of books, bought for a quarter, which were read aloud, hour upon hour, in front of the stove. In this way, I heard about rogue elephants, the Littlest Colonel, and the interminably dull romances of a novelist named Winston Churchill. Sometimes a book acquired through such a package deal failed the fireside test. It lay unmourned in the barn loft to be buried without funeral in the summer hay crop.

But one blistering August afternoon when the barn shingles cracked with the dry, dusty heat, I found *Alice's Adventures in Wonderland* and *Through* *the Looking Glass.* Until then, I read because it was a good thing to do. Like so many people of my culture, the *act* of reading was valued more highly than *what is gained* through reading. After *Alice*, each new book has been opened with a faint, unconscious hope that it will bring once again the inexplicable wonder and amazement that *Alice* brought. Once in quite a while, expectations are fulfilled—as, for example, with the "discovery" of Kenneth Grahame, Josephine Tey, the Judge Dee stories, Will Durant, Ralph Moody, Elizabeth Coatsworth, Theodore Roethke, Maurice Sendak, Walter de la Mare's *Three Mulla-Mulgars*, Robert Louis Stevenson's *Kidnapped*, Catullus, Nan Fairbrother, James Thurber, Ray Bradbury, the Narnia fables, and *Shadow of a Bull.* It is a strangely scattered list. It would be difficult to determine from it my developmental level, my interest level, and my reading level!

Literature Levels and the Future

Now, assume it is the year 2000. Here is a child named Marietta, looking like and wearing whatever time will tell, but comparable to Marietta in ancient Mesopotamia, or Marietta in Pericles' Greece, or Marietta in the United States of the 1960's. She is, let us say, ten years old and not remarkable by future standards, though, of course, she reads considerably better than today's 50 percentile child of the same age, as a result of improved methods, approaches, materials, and techniques.

But where are her opportunities for surrendering to a book? Here is one possibility. Her reading life is computerized. Three cards or tapes or threads are sensitized to tell about Marietta's reading. The first tells about her reading interests: perhaps *horses, architecture, aquariums,* and *mystery.* This requires four punches or frequencies or whatever, each with its special serrating to tell what facet of "horsedom," "architecturedom," "aquariumdom," or "mysterydom" interests Marietta most, the data (derived, no doubt,) from some very fine interest inventories and projective tests.

The second card accurately details Marietta's reading level. It is nothing crude like today's reading level estimates. Instead, there is a painstaking record of Marietta's meaning vocabulary (both qualitative and quantitative), her decoding vocabulary, her ability to negotiate various sentence patterns and complexities, her ability to discriminate main ideas and to synthesize details, and the like.

The third reveals her developmental level. This is a puzzler for today's clairvoyant. Perhaps the developmental needs of Marietta are to be diagnosed on the basis of Maslow's "hierarchies of prepotency" (*13*:61-62). He arranged developmental needs neatly under the categories of physiological needs, safety needs, love needs, esteem needs, and the need for self-actualization and suggested that each respective category must be substantially filled before the next can become potent. It sounds feasible. At any rate, imagine that futuristic instruments specify which need in the hierarchy constitutes Marietta's Rubicon of the moment. Her card for developmental level might thus display a pattern of punches encouraging that special attention be paid to "affection and belonging," with subordinate notations concerning her own perception of her physiological needs and her concern over safety and so on. Of course, this is just a guess, but that is the point: today teachers are guessing, but futuristic testing devices may do better than guess.

Presume, also, that, a third of a century hence, a tenet of children's literature is still *The right book for the right child.* Here, then, is a computerized Marietta, all broken down into needs and levels. She can be "FORTRANized" through the scanner or browsing machine, which promptly dumps three books appropriate to her levels into her waiting arms. And they are all *right* books, with perhaps a few exceptions to be sorted out later. Even by the turn of the century, there may be a too-literal-minded cog in the scanner. Thus, since Marietta is interested in horses and aquariums, the machine may toss her a selection on seahorses!

But perhaps the point is clear. Through electronics, research, and experience, teachers are quickly getting better at finding levels and needs and at satisfying or elevating them. It is a long distance from a barn loft with *Alice* to the highly controlled literary environment for Marietta. The worst of it is that it is impossible to envision a carefully-programed child like Marietta ever seeking or receiving *Alice In Wonderland*. *Alice* has never been recommended for any particular developmental level; and as May Hill Arbuthnot remarked: "The puzzling question is when do children enjoy *Alice*?" (*1*:340).

For this reason, some might not envy Marietta's plight. They might choose, instead, the barn-loft route to literary heights. Yet this is probably wrong. Less sentiment and more sense urge caution. Hopefully, they need not be driven by the forces of progress or nonprogress to either extreme. They can chart their way somewhere between the barn loft and the computer. Of what use, then, are the concepts of developmental level, interest level, and reading level—when considered simultaneously with these is the most precious of childhood's possessions: autonomy?

The Concept of Developmental Level

A concept is useful if it improves the course of action. For this reason, "developmental level" may be a misnomer. The hierarchy idea presented by

Maslow and others implies a kind of ladder of levels whose rungs may not be skipped or explored randomly. They are cumulative, each leading to the next. To some extent, if this concept be true, the developmental level is contingent upon maturation, even upon chronological age. But recent developmental psychology has emphasized the nurture point of view: that the *pace* of development depends most strongly upon environmental factors, including environmental challenges. Thus, if the concept of developmental level is to be utilized, both sets of influences must be considered: those relating to maturation and those subject to manipulation or learning.

For example, at a certain point in a child's life, a reassuring book, bolstering his sense of safety, is appropriate to his developmental level. Later, having achieved this level, he may seek esteem. In this way, a safety-bearing book such as Ets' *Play with Me* or Tresselt and Duvoisin's *White Snow, Bright Snow* precedes his need for even a gentle risk-bearing choice like *Angus and the Ducks* or *Peter's Chair*, and both of these titles help set environmental readiness for Bill Peet's unpretentious little picaresque *Chester, the Worldly Pig*. Through the years, the child's attainment of each level might lead to his success in seeking self-actualization—a stage at which he might benefit most from Annixter's classic *Swiftwater*, in which the theme of ecological balance is pitched at a high level of sociological and esthetic good. Such a sequence of selection is, at least theoretically, based upon assessment of the child's developmental level. It is simultaneously concerned with pacing, with providing a reading task that supposedly leads him up the hierarchy by sequential steps.

But there seems, immediately, to be something wrong with a reading ladder constructed in this way. Esteem seekers still have safety needs. Love seekers may be expected at times to cast their hopes into the ethereal climate of self-actualization. In fact, the whole longing and essence of *becoming* seems less sequential and hierarchical than variegated and cyclical, as Hilda Taba has noted (*15*:89,95). Furthermore, good books sometimes abhor ladders. Many still have not the slightest idea where to place *Alice*. Some comparatively easy books, such as *Where the Wild Things Are* or *As I Went Over the Water* or *Higglety, Pigglety Pop!*, may be thought to aim at safety levels, but these are put down with the deliciously shuddery feeling that, tonight, a forest or an ocean may engulf one's bedroom. Perhaps the concept is better when it relates to physical maturation, as, for example, when *Up a Road Slowly* is recommended for the reader whose developmental level includes a special interest in the opposite sex. Yet, here again, developmental level is only an approximation. The eleven-year-old may see this book as a welcome story of release from childish activity. The older reader discerns the gradual growth in the heroine's perception of those around her and the acceptance of responsibility for one's actions. Or, by some fluke or urgency, the whole developmental hierarchy is upended, and the younger reader discovers in the heroine a model of prudence and patience for years to come.

It would seem a pity, then, if the concept of developmental level were to become so restrictive as to rule out books of almost any developmental theme for almost any child at any stage of maturity or learning. True, teachers can attempt to ascertain the prepotency of certain needs of certain children at certain times, as Erikson (*7*) and Havighurst (*11*) would urge. In these instances, the developmental-needs concept is valued as an aid in guiding the right child to some of the right books. But that is the limit. To go further—to assume, for example, that Wanda Gag's wonderful *Tales from Grimm* are too grim for the safety-needing child—is to assign greater importance to the hierarchical concept than it warrants.

Evidence from the past and present suggests that teachers have indeed been guilty at times of too much restriction. The Here-and-Now movement, which firmly influenced book choices for a time, probably interpreted the developmental needs of primary children too narrowly. And some specialists in children's literature still opine that fare for young children is overstuffed with the safe, the comfortable, and—to use Max Lerner's phrase—the "cute or trivial" (*12*:567). Modern sociologists decry such restriction, whether it be through books or through patterns of living, as evidenced by Bronfenbrenner's recent superb and disturbing analysis of "The Split-Level American Family" (*4*).

Fortunately, the range of choice open to the book-buyer, the teacher, and the librarian increases magnificently each year. The recent titles discussed by contributors to the International Reading Association's forthcoming publication, *Ivory, Apes, and Peacocks: the Literature Point of View* (*14*), are evidence of an ever-broadened ample field. This allows the Marietta of the future to be guided toward books that will not only help satisfy her prepotent developmental needs, but also will preserve her autonomy by giving her a range of choice, regardless of any developmental-level hierarchy. Neither the hayloft approach nor the computer approach will fill the bill.

The Concept of Interest Level

If one could give an interest inventory to the inmates of a colonial dame school, what would the data reveal? Would a preference for mumblety-peg, for hopscotch, for sitting in church, for Sunday, for hunting, for sampler-sewing, for spinning result? And suppose reading interests were sought? What would be discovered? Would the Puritan child revel in his preference for then current themes like, " 'not too little to go to Hell' " or " 'milk for children, wisdom for young men to teach them that they turn not babes again' " (*6*:56,62)? Perhaps not. But it *is* a possibility. To some extent literary interests are influenced by prior literary experience. This is not bad. It is probably good, and, anyway, it is inevitable; so it is a point to ponder during an examination of the extensive research on children's interests.

Dolls and furniture for six-year-old girls and spinning tops and flying kites for boys of eight and nine are dominant interests, according to one study (cited in *18*:43). Sports, outdoor activities, hobbies—all the immediate recreational pursuits of children—enter the picture as children grow older. Children repeatedly like the topics which appear in their basic readers, which may be another way of saying that they like the things that have been made familiar to them through their reading experience.

Two points need to be emphasized in the interpretation of interest studies. The first has to do with what Arthur Coladarci calls the "self-fulfilling hypothesis." If children of a certain age or stage are likely to possess a certain interest, adults may find themselves reinforcing this interest, sometimes to the exclusion of concomitant interests. Reacting to such reinforcement, the child narrows his interests accordingly. His interests, then, are conditioned, not by inherent wishes or the whole personality or the perceived environment at large but rather by the teacher or teacher surrogate. The result can be a bit dismal, with children avidly reading on only those topics which teachers think interest them. Such a condition may predispose a child to lose interest in reading itself when the extrinsic motive is gone. States Agatha Townsend succinctly: ". . . interests are created and guided" (*17*:302). Interest studies generally describe preferences of the majority, while the child himself is a minority. Interest studies give, at best, a base of other interests. The goal, as Gray and Rogers disclosed a decade ago in their monumental profile of the mature reader (*10*), is extensive reading on a great many intrinsic interests.

So the study of children's interests, the use of interest inventories, and the like should serve only as a starting point. The extension of interests must not be sacrificed. Good teachers have always known this. Through stand-up book displays, book talks, oral reading, dramatization, and the full gamut of techniques, they have sought to build *extensive* as well as *intensive* readers.

Perhaps this is the greatest gift of modern publishing: that new children's books overshoot and even run counter to the interest studies. Even a random look at part of this year's output reveals unique selections of high quality to meet nearly every interest. In fact, one of the priceless attributes of many a new children's book is that the author says implicitly to his reader: "Try this topic. It may be new and strange. But try it anyway. I found it fascinating. Maybe you will, too. Try it." If the invitation is sincere, if the author possesses talent as well, if the topic is worthy, and if the teacher gives discriminating guidance—then new interests develop. For surely the etymology of childhood encompasses exploration and quest.

Look at Mervyn Skipper's *The Fooling of Alexander.* A primary level picture book, half-fiction, based on Macedonian ancient history? How daring—and how magnificent! And Aliki's *Three Gold Pieces* and Alvin Tresselt's translation of *The Tears of the Dragon* do equally well with the ancient *pourquoi* motif in Greece and Japan, respectively. All the bans on labeling and smashing color-clashes are lifted by Montresor in *I Saw a Ship A-Sailing or the Wonderful Games That Only Little Flower-Plant Children Can Play,* but this book is going to awaken hitherto dormant interests. Likewise, Sean Morrison has dared to break the rules of perspective to picture Lewis Carroll's *Mad Gardener's Song* as even Tenniel would never have dared imagine it. Lorna Balian's steadily developing talent has added a freshness and new interest to cockeyed, cartoon-type representation in *I Love You, Mary Jane.* "These are not books for everybody," someone says, but the point is, they are books for *somebody.* Somebody's interest is sure to be aroused by these deserving books.

Yet there must be a corollary to this trend. The ocean of interests must have its reefs. Somewhere in its shallows limits appear. Or, if interests are almost without limit, taste is not. Good taste—that quality which is the province of critic and teacher, that quality which each child ought to develop —is needed, always, but especially now in a transition age when old values become strong in prescribing new ones. Many seek hungrily for assistance in this matter and are not quite so concerned about finding suitable *interest* level as they are about achieving and transmitting suitable *taste* level.

Several can recall the debate on taste that met *Stuart Little* and the raised eyebrows over *Where the Wild Things Are, A Wrinkle in Time,* and *It's Like This, Cat,* though the Caldecott and Newbery committees were mercifully able to see quality in these innovations. Yet the debate on taste is a necessary one, perhaps more necessary now than five years ago when Ruth Hill Viguers brought it firmly to the pages of *Horn Book Magazine* with her famous editorial, "Not Recommended" (*19*). Taste requires honest, forthright appraisal, the ability to discriminate between a mere, "Not for me," and a definite, "Not for anybody."

For the time being, selections in good taste are aided by the invaluable Fenwick-Sutherland notations (*8*). There is a further rationale: What is the fine line between a book that does not appeal and a book that offends? Why does a delicate-topic book like *The Jazz Man* succeed completely, while a similar theme in *The Teddy Bear Habit* fails to receive a welcome from many? What is the literary reason for disliking *Dorp Dead,* even though some people grasp it eagerly? Why, for that matter, do some feel that phantom tellbooths cloy literary taste, while the equally fantastic *Thirteen Clocks* of James Thurber never fails to inspire?

Truly, amid the happy evidence of widened developmental and interest levels, this matter of taste is not yet fully explored or even satisfactorily begun.

Literature and Readability

Perched on a borrowed ladder in the children's book department of a Seattle store, where the blessed saleslady permits browsing all of a rainy afternoon, I learn through the eavesdrop technique that the concept of "reading level" is most negotiable of all.

"Do you have a book for an eleven-year-old?" asks the customer. And then, if the customer is also the parent, he adds: "A very *high* eleven-year-old, going on twelve. I want something he can read for himself."

It seems a reasonable request. It is in essence a recognition of what Joseph Hunt called "the match"—the need to suit the difficulty of the task to the ability of the child. It reveals the knowledge that a too-difficult book, no matter how interesting, is unsuitable for the reader.

What is more, this desire to match reading level to ability level stands a better chance of being fulfilled today and in the future than it did a few years back. The older methods of designating readability through word lists and sentence lengths are giving way to more potent variables explored through linguistics. One sees this in the work on cloze procedure by Taylor and others (*16*) and on syntactical classification by Bormuth (*2*). This is an important area of research. Its findings ought to increase the effectiveness of basic reading programs and of independent reading.

Yet some of the dangers of over-reliance or misuse of the reading level concept remain. As an aid, it is invaluable. As magic, it carries the limitations of most spells and charms. Furthermore, every child has his idiosyncrasies. Given interest and familiarity with a topic, he may navigate the language stream of a book that surpasses his alleged reading level by two years or even more. Lacking prior experience with the form or topic, he may find the material frustrating even on a very easy level. Readability, no matter how accurately derived, is always one factor in a syndrome of factors designating the "right book."

The saleslady has the right idea. Here are some of the things she tells a prospective customer:

> Bring your child in and let him try on several books. Let him find out if he can independently decode 98 or 99 per cent of the words. Let him check to see if he

> can manage its language fluently by reading a sample passage aloud. Let him skim parts of the book, dipping in here and there, to discover whether he can manage it with help on the names and terms. Above all, let him apply the one sure test of readability: as he comes to the bottom of a page, does he find himself compelled to turn the page to discover what is on the other side?

And this handy lady knows the role that preparation plays in the reading act—the need, sometimes, to help a child approach reading with a warmed-up motor. She will say:

> Here's Scott O'Dell's new book *The King's Fifth*. The names are hard, and you need to work on the map before you go far into it. But that's a welcome price for the opportunity to quest with Estaban, the cartographer, for the fabled gold of Ciboia four centuries into the past.
>
> For Farley Mowat's new book, *The Curse of the Viking Grave*, you need to get the picture of three outdoor boys living in Angus Macnair's cabin in the Barrenland, with its cold and hunger lurking like wolves at the door.
>
> Take a little time to look up Sumerian culture of 3000 years ago. What hopes, what dreams of immortality, did they share with us? Look at these pictures, textured like ancient, worn stone. They show us one of the oldest of epic heroes, *Gilgamesh*, a man for all seasons, as Barbara Bryson reveals.

This bookseller knows the importance of reading level and, further, the help given through previewing the book, raising questions, and building background. She knows, too, that at times an easy-to-decode book, such as Leonard Weisgard's *The Plymouth Thanksgiving* or Paula Fox's *How Many Miles to Babylon?* may deserve a maturity of interest and curiosity that surpasses superficial readability, as do Mary Stolz's masterful satires on the adventures of Asa and Rambo. A parent or teacher exclaims, "I read *A Wonderful, Terrible Time*, and I got excited about it even though I know it's only a children's book!" And this artful young saleswoman says not a word about condescending attitudes but, instead, replies; "They *are* the best books, aren't they?"

Yes, she knows that reading level is a helpful concept, especially for the reluctant reader. Beyond this, she lives by the dictum of E.V. Lucas: "To a child who is intent upon reading, all books are children's books," which is used as the touchstone for that distinguished appraisal of children's literature, *Intent Upon Reading*, by Margery Fisher (*9*:frontispiece).

In short, the concept of reading level is and will always be an approximation. It is a reminder that the right book, the right periodical, or the right poem for the right child is partly determined by the match between the book's level of difficulty and the child's level of reading competence. It is a nudge to the helpful adult to realize that competence can be aided. Each worthwhile book invites the building of competence for comprehending and receiving its unique message.

The Balance

It seems a pity that some teachers a quarter of a century ago did not know much of developmental levels, interest levels, and reading levels. If they had, more adults today might be able to recall a hundred additional pleasant childhood reading discoveries comparable to *Alice* in the hayloft. As it is, by virtue of having stumbled into a happy profession, many teachers have been enabled to know and enjoy more great children's books in adulthood than they did in childhood. This is only half a blessing, and it is not shared by those who have never discovered *Alice* or *Wind in the Willows* at all.

On the other hand, the Marietta of the future requires sympathy if her reading were to be so severely restricted by a concept of *the right book for the right child*, determined by the computer or the computer surrogate. These are aids, but only aids in determining the right books. (The plural morpheme is an important one.) Marietta deserves guidance but also a respect for her autonomy, a chance to weigh and select, to sample and accept, to consider and reject.

For, ultimately and always, those aids to choosing books are only approximations—tools for improving choices, not final decision-determiners. They are temporary. Their rightful use is to enable Mariettas and Sams to achieve a joyous, ample, autonomous reading life, free of restrictions but rooted in good taste and vigorous participation in the magic partnership between author and reader. In the end, Marietta must be helped to reading freedom by these aids, not constricted by them. Then comes the day when, having attained independence in development, interests, and reading competence, she can parallel the experience of *Alice*. She stares back at the computer. She glares at accumulated data diagnosing her various levels and abilities. Like *Alice*, she exclaims: "Who cares for you? . . . You're nothing but a pack of cards!" (*5*:107). Then she runs her merry way to a life of mature reading.

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From Analysis to Reaction

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IT IS OBVIOUS that there are different ways of analyzing literature and also that there are various ways of reacting to literature. The prime purpose of all literature, the "why" of its being, is simply that, as one of the arts, literature is meant for enjoyment, whether it be the kind of enjoyment that is wholly pleasure or the satisfying catharsis that may accompany the experience of reading great tragedy.

Poetry

Teachers know by observation that children's appreciation of poetry apparently grows as their experience with it increases, provided that the experiencing is done in a happy atmosphere, without enforced memorization, and that the poetry selected is right in appeal for pupils' ability and emotional maturity.

Further reinforcement of this assertion may be found in the statements of college freshmen who, surprisedly, find themselves liking poetry at the end of one semester in a literature class, when heretofore they had claimed a dislike for it. Investigation usually reveals, in the experience of one teacher, at least, that the students previously have had very little association with poetry of any kind. Many students who admit they have a great dislike for poetry state as the cause the required memorization of a definite number of lines and/or a required analysis of poetry selections during their elementary school days.

Analysis. Today, however, some of the teacher's manuals accompanying the literary readers in use in elementary schools introduce the elements of analysis gradually and in a rather incidental manner. This is highly commendable. It is especially gratifying to find, in one manual, a special note of caution to the teacher, set in eye-catching type, advocating that if her group shows a lack of interest in poetry, she develop this interest first of all. In order to do this, the manual points out, it is preferable to have very little discussion, either before or after reading a poem, although the teacher must use her own judgment as to the way in which she utilizes the detailed lesson plans (7:137).

Reaction. Since poetry as a part of literature has enjoyment as its prime purpose, would not enjoyment, therefore, be the first reaction teachers seek to foster? Does a child's analysis of a poem show that he has enjoyed it? Is analysis a natural result of this enjoyment? Might analysis not be postponed until poetry is, at least, acceptable to the child and, hopefully, that he is steeped with love of it?

It would seem logical that structural or literary analysis would be most effective when motivation is meaningful and functional. Such motivation might arise when the pupil himself is inspired to make his own creative efforts more effective than previously, not to copy, but to study types of form and pattern. In other words, he desires to find out how some noted poets have achieved their loveliness of verse, their pleasing patterns of rhythm, and their efforts of sound through rhyme, alliteration, and other devices. Sometimes, too, the student might want to experiment with different poetic forms or forms new to him. This would be, preferably, after he had engaged in much original, creative expression himself, in order that originality not be stifled, and also after his own love of poetry has been well established. The foregoing would suggest cross-level groupings when classes are engaged in literary or structural analysis, for students differ widely in their creative abilities. Thus, analyses done in situations of self-motivation—a "labor of love," as it were—might lead to the reaction of further enjoyment and power in creative expression. But each analysis in itself was first a reaction to enjoyment. Truly, the poetic life is ongoing, like the education John Dewey described so vividly.

Even in the midst of analyzing and experimenting with form, the astute teacher would do well to guide the pupil in emphasizing that finding an outlet through creativity is the main objective, that the actual expression of thought and/or feeling is of utmost importance. This is exemplified in the following selection. Notice the depth of thought shown by a fourth grade girl, Lisa Segal, in this poem written last year. She titled it "The Future."

Think back fifty years.
What was today then?
Today was the future,
And yesterday the past.

How far have we gone since yesterday?
What will tomorrow be like?
How modern will it be?
These are questions we ask today.
Tomorrow we receive the answer.

The teacher's role. A teacher, by her careful selection of the poetry she reads to her children and also by its effective presentation, can go far toward fulfilling the true purpose of poetry or any type of literature. This is true at all stages of the child's development, but especially so when the child is first exposed to poetry—whether it be at the primary or upper grade level. If a child's first experience with poetry is not good, then it is difficult later to break down suspicions that poetry is boring or, perhaps, even "queer."

This suggests, of course, that a teacher first analyze her students and then the poetry she intends to use, to see if the two are compatible. Many times the children, in their daily speech, will give clues for appropriate selections. Said one six-year-old when petting his cat, "She sounds like a motor. I wonder how come it never stops?" This would be an auspicious time for introducing Aileen Fisher's poem, "The Cat."

In dealing with children of limited cultural and environmental background, the teacher ought to look into the content of a poem to make sure that it holds therein some point of contact with the lives of her pupils. Consider, for example, the situation of a teacher on a remote island in Alaska and her choice of poetry for Eskimo children who never had seen a dog (dogs are prohibited on this island because of the seal herds), nor an automobile, a TV, a train, or even a plane close up, or any trees at all, except for the Christmas trees brought in once a year. What poems might be chosen for these children? One teacher began with nursery rhymes and progressed from these to poems about boats, since boats were their main means of travel and transportation. One poem she used with success was Stevenson's "My Bed is a Boat."

What is the chief element that makes literature relevant to the experience of human kind? College students in children's literature classes almost invariably find themselves repeating the theme when they consider the potential values a book or story has in helping a child's needs.

Since the theme in various books for children has great potential for relevancy to some child's life and teachers are concerned with his recognizing it, will they then demand that he state the theme of every book he reads—even at primary level? Unfortunately, this has been done in some classes; however, Dr. Ruth Strang has a highly effective method of getting the child to recognize theme. In her demonstrations with children and literature, she asks the pupils, "What did the book *say* to you?"

Prose Selections

Values as reaction. It is generally accepted that books, especially biography and fiction, can and do influence attitudes and action. Elsewhere, in an International Reading Association publication, instances of such influence have been described (*2*).

This is an era of reexamination of values, including moral, ethical, and aesthetic and of complaint that our society is losing or lowering its established values. As one result of this critical analysis, teachers are being asked to inculcate and reinforce desirable values for children and attempt to make these values meaningful in the children's lives.

Among characteristics commonly accepted as desirable are such virtues as honesty, integrity, respect for others and their rights, respect for property, courage to stand up for what one considers the right, and the moral and emotional stamina to endure hardship and to face problems and obstacles when necessary.

A teacher, through her own analysis of literature, will see readily the role of books as potential influences in the area of developing sound values in children. Her analysis of a biography or fiction book would reveal whether or not the hero or heroine is worthy to stand as a model with whom the child might identify. For example, an examination of *Island of the Blue Dolphins*, by Scott O'Dell, would show that Karana's courage is commendable and worthy of emulation. The story is told in such a convincing manner that even a preadolescent girl might feel that she could perform the same courageous acts.

If a child is able to travel or if he merely listens to others around him, he will be exposed to cultures, backgrounds, ideas, and attitudes different from his own. Reading about some of these in books will give him a better understanding. If he reads about normal relationships between people of two religions or two races, he is more likely to accept and adjust more readily when he meets similar situations in actuality than if he did not have this background.

Reinforcement as well as literary awareness is enhanced when the child is exposed to literature of different types—fantasy, realistic fiction, or biography—that possess the same theme. The children's beloved classic fantasy, *Pinocchio*, has said to them, "It is not good to tell a lie"; the same concept is found in the contemporary realistic story, *Sam, Bangs & Moonshine*, by Evaline Ness.

For reinforcement of a feeling of spiritual security, there is the presentation of prayer as a normal part of life—not something that should or has to be done. Books especially good for this quality are the Laura Ingalls Wilder series and the regional story *. . . and now Miguel.*

Shift in emphasis to evaluation. Does it seem reasonable to suggest that a large part of the emphasis on analysis should be shifted from that done by the child to that done by the teacher as she selects books, either for reading to children directly or for promoting their use by the children on their own? Basic to analysis, of course, is literary quality—analysis of characterization and elements of style, appraisal of plot, and so on, but in addition, and highly important, there should be an analysis of the qualifications of the book as a potentially good experience in itself, whether read or heard.

In considering folk lore and fantasy, some belong to the school of thought which says, "Cinderella is a poor example of a heroine to set before children. She was a careless girl. She lost her slipper." This writer does not agree, nor does she object to Goldilocks on the ground that she was a delinquent, a destructive child who broke up furniture and might have been "sent up" for housebreaking because of illegal entry into the bears' home! In the case of Cinderella, are there not times when a strategic retreat might be more important than carelessness? And as for Goldilocks, was it not shown to her that the punishment was in the crime? Who wants to be frightened by even one bear, much less three?

But might the teacher do well to take a look at the hero's motives and also the means of attaining goals? Consider, for example, the story of "The Wonderful Knapsack." The soldier hero showed cool courage and a worthy motive in aspiring to end the trouble caused by the trolls. He was trained for war, and one might expect him to be victorious over the trolls in a fight that was fair. Instead, by deceit, he caused other men who were innocent and unaware of what they were doing to inflict death upon the trolls, and a cruel death it was at that.

When fantasy is being evaluated by the teacher, after the literary quality had been ascertained, she might ask other pertinent questions:

1. Is the story based upon a wholesome motive?
2. Is the general emotional tone wholesome?
3. Are goals attained by worthy means?
4. Does the story have potential for stimulating creative imagination?
5. Does the story provide characters worthy of self-identification by the child?
6. Might the story help the child with some of his needs?
7. Is there some plausibility or reasonableness along with the fantasy?

While the last question may seem inconsistent, the child demands order and logic, even in the midst of the wildest flights of fancy. Perhaps this is because he does not want his fantasy world to be too chaotic or confused and altogether without some things as they should be. He wants the security of having some things in proper order, place, and status.

A nice example of this occurred one day in a third grade class in the laboratory school. For "show and tell" time, a highly intelligent boy brought in an ancient and broken section of a giant saguaro cactus, very dried and with all the green material long since weathered away. The piece had come from a part of the cactus where an "arm" had branched out, so that part of it was curved. Standing up from this curved and somewhat hollow portion were several woody spikes, broken off at different lengths.

"This is a giant's hand," said the little boy, solemnly. "I found it on the desert yesterday when we went on a picnic. This part is the hand, and these are the fingers," he said, pointing to the spikes. Now of course the boy knew what it really was, and so did all the other third graders. But they "went along" with him, accepting what he said in all good faith. There was no hint of disbelief, no sarcastic remark.

But another highly intelligent boy, the son of a chemistry professor, exclaimed, "Oh, but it's got *six* fingers!"

Quickly I thought, "Now how is Bobby going to explain this?"

But just as quickly back came the answer from Bobby, "Yes, but this was an unusual giant."

That a piece of saguaro cactus could be a giant's hand was acceptable, but if it had more than the normal number of fingers, this had to be explained.

Some evaluative questions, in addition to those regarding literary quality, which the teacher might consider for realistic fiction are these:

1. Does the story provide a wholesome experience?
2. Does it provide characters worthy of self-identification by the child?
3. Does the story suggest good standards of conduct and behavior?
4. Does the story stimulate worthwhile goals?
5. Does the story present related experiences that can be applied to daily life?
6. Does the story have wholesome emotional tone?
7. Does the story show causes and effects of action?
8. Might the story help the child with some of his needs?

In addition to appraising literary quality when evaluating biography, the teacher might well keep in mind questions similar to the following:

1. Is the subject worthy of self-identification by the reader?
2. Did the subject use worthy means to attain his goals?
3. Is the emotional tone wholesome?
4. Does the book make a contribution to the fulfillment of any of the child's needs?

If the book is a biography of an American historical figure, these additional questions could be asked:

1. Does the book emphasize the democratic way of life and point up the worth of the individual?
2. Would the situations in the book, when compared with today's problems, give any insight into American life today?

Literature as a "Civilizing Force"

One of the most beautiful of all statements to be found in the superb writing of May Hill Arbuthnot is the one concerning compassion and love: *"Compassion is close to love, and love is the most civilizing force in life"* (*1*:22). Do teachers not wish to reinforce this power that is most fraught with potential for humanity? Glenn Clark stated that "the real miracle, the greatest miracle" is that human beings can love one another (*3*:168).

This great civilizing force, embracing brotherly and even sacrificial love of the kind designated as *agape*, is one of the great themes in literature for children. A notable example is found in *The Bronze Bow*, by Elizabeth George Speare, a book that is high in appeal. Many students in classes in children's literature have said of this work, "It's the best book I ever read!" Madeleine L'Engle's *A Wrinkle in Time* and Hans Christian Andersen's *The Snow Queen* also carry the theme of this kind of great love. In biographies of men like Amos Fortune, George Washington Carver, and Albert Schweitzer, humanitarian love shines forth with great beauty. Even throughout Dr. Seuss' *Horton Hears a Who*, compassion runs as a unifying thread.

It would be well if the child gained early in life an awareness of his inner spirit. Anthony Ravielli, in the closing pages in his book on physiology, points up this awareness succinctly:

> But wait . . . You are not quite finished yet
> This is just the machinery . . .
> We are more than just machines
> Because we love and want to be loved . . . and know why . . .
> And have pity . . . and know why . . . and dream . . . and have ideals and faith
> These gifts of the spirit
> Set man above all other creatures (*6*:120-125).

From this and similar books, the child might gain something of the concept that without his inner spirit and the potentialities of his mind, he would be little better than the apes that swing from trees and entertain in the zoos.

The following poem is by a sixth grade student, Lauren Bode, who responded creatively with a feeling of empathy and compassion to one of the pressing contemporary problems. In these lines, she reveals her inner spirit and her personal contribution for dealing with this great problem of our time. She called her poem, "Vietnam."

A battle field so far away,
Where many young men are fighting today,
The ship, the plane, the knife, the bomb,
All these are found in Vietnam!

The jungle black and dense and dreary,
Is where these men fight and get so weary,
A tree for a bed or a fox hole deep
May be the only place to catch some sleep.

Communism against freedom—
A fight to the end.
Will either side change?
Will either side bend?
What can I do sitting here in my chair?
Close my eyes and say a prayer.

The ideas described in this section are just a few of the possible reactions the teacher might wish to foster. Sometimes she may wish to elicit the response of laughter and release of tensions. Again, she may select a book with the potential of bringing a response of excitement and suspense, hoping it will supplant some sensational love story or comic.

When she knows that some of her primary children have a fear of the dark, she may share with the class some reassuring poetry. The fear of one little girl who was afraid of the dark was allayed through experiencing and loving Stevenson's poem, "My Shadow."

An analysis by the teacher also has the possibility of revealing aspects important not only in her selection of books but important, too, in the planning of curriculum units. After analyzing a number of stories with the themes of love and reassurance, one experienced teacher exclaimed in sudden enlightenment, "I should use more of these books with my disadvantaged children! Love and reassurance are very scarce in their lives. We ought to do a unit on the family and friends."

Conclusion

In spite of all the fine work done by teachers and librarians, questions or problems still exist for the reader to ponder and probe. Just two are given here:

1. Can literature be taught? In a summary of research by Early and Odland in the *Review of Educational Research*, this question is raised, and the answer is simply ". . . we do not know if it can be taught, or how" (*4*:178).
2. What needs to be done? "The first needs," state these authors, "is to develop more appropriate research techniques" to study the process of appreciation. "Also needed are studies that examine scientifically the mass of literature for children and youth" (*4*:184). They observe that "tentative explorations in identifying and analyzing responses to literature seem more appropriate at this time than more ambitious investigations of teaching methods" (*4*:178). At the same time, Forehand (*5*) has pointed up some of the problems of measuring response to literature.

So there is much still to be done if teachers are to lead pupils through analysis to reaction in their experiences with literature.

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Translations Of Traditional And Modern Material

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Chendru, still a young boy, already knows the tiger's beauty (*17*:1).

SO STARTS THE English translation of *Chendru: The Boy and the Tiger* by Astrid Bergman Sucksdorff. The book was originally published in France in 1959, with both the English and American editions appearing in 1960. The rhythmic prose and poetic wording make this a worthwhile book for children. The fact that it has exquisite Sucksdorff photographs in splendid color adds to the total quality to make it a "must" for children. Yet *Chendru*, originally written in Swedish, is a translation of a foreign book, one which so easily might not have been available in the United States.

The matter of translation itself is so great but so much a part of the total evaluation of foreign books in our country that it must, of necessity, occupy a large part of this paper. It poses problems which are unique in literary criticism because of the very fact that original writings are not the ones read by us. However, the translated books should meet the criteria necessary for good juvenile literature regardless of the country of origin.* Therefore, while the chief concern is about the translation, the literary qualities of books must be assessed also. Both aspects, therefore, are pertinent to this brief survey.

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*The reader must realize that only selected books of the number surveyed can be cited in this paper and many deserving of mention must be omitted. Furthermore, some materials referred to in reviews abroad are not yet available here in translation or were not accessible to the writer at either area university or public libraries. Generally books from England and Australia are omitted except as illustrations to clarify problems in translation.

Translation

Probably some children and adults have become so familiar with certain books as to have forgotten that the books originally were translations. They have grown up with *Bambi*, *Heidi*, and *Pinocchio* until the characters are well-known friends. The Grimm and Andersen fairy tales are part of American childhood. To take over what has appealed to them has always been the way with children. Therefore, to Wilbur, Madeline, Homer Price, Henry and Ribsy, and Laura, children can add Old One-Toe, Chendru, Jeanne-Marie, Moomintroll, Emil, Rufus Praetonius, and Porphyras if these characters are in books translated into their language and then known to teachers who will introduce them.

How Do Books Get Translated?

Production. The whole problem of production is a tremendous one, too little understood by the majority, even of those working in the field of children's literature. Of the many difficulties involved, a main one is that some countries have only limited publication of juvenile books. At a conference in Edinburgh in 1961, Aase Bredsdorff (*2*) pointed out that, in a small, established country such as Denmark, the number of book buyers is limited by the size of the population; thus individual copies printed locally must be relatively costly. Only about 100 new books for all ages are published a year. Inexpensive foreign books are imported, a situation which is even "the more catastrophic," because it reduces the number of picture books, considered "the most valuable part" of Danish production. Bredsdorff also mentioned that practically no nonfiction literature for children is published locally in that country. Consequently, it is to be expected that a smaller number of Danish books will be available in translation than some other countries can provide.

Mildred Batchelder (*1*) confirms the limited market, not only in Denmark but also in Greece and Holland. However, expansion of library service will create a need for more books.

It is fortunate tnat many books from Sweden have been available in the United States, probably because of production there. During and after World War II, many authors of children's books appeared, more numerous than those of previous years. Perhaps the inaccessibility of foreign books during the war, and later the increased interest in children's literature, encouraged local writers. A review of children's publications from 1957-

1960, ranging from 627 to 523 foreign books annually, showed that approximately half each year were Swedish (*13*). Therefore, far more Swedish than Danish books could be available.

After World War II, books from other countries became common in both West and East Germany. Perhaps they stimulated German authors to write, for, in recent years, much good German literature is now reaching the U.S. in translation.

In reviewing literature in France, Herbert Lottman (*8*) states that "nothing worthwhile has been published for children in the past 50 years." Modern science and history are not treated. Yet he says: "Current French children's book output . . . is about 1700 a year, 700 of which are reissues." A 1963 study of children's reading found Saint-Exupery to be one of four most popular writers, an author whose book *The Little Prince* is available in the U.S. With respect to France as a possible source of materials for translation, Lottman's report is discouraging.

The Soviet Union has published large numbers of children's books since the 1917 Revolution (*4*). Though produced to foster ideologies, they do not "suffer in literary merit." Chinese books seem to be modeled on the Soviet ones. There is little doubt that Communist countries are "most neglected in representation here" (*11*).

In many new countries of the world, book publication seems almost entirely lacking, except, perhaps, in Israel (*10*). In the developing countries in Asia and Africa, book publishing for young people is not far advanced or widely regarded (*15*).

It is obvious that the amount of publishing done in the countries of the world will determine the supply of books available for translating. Basically, the situation seems to resolve itself into few or no books from Asia or Africa. Little appears known about books from Latin America, even Spanish or Portuguese editions. The translated books in the United States presently are almost entirely those of Europe, and especially Western Europe. This situation is not encouraging to the building of a one-world concept in American children.

Language. In addition to the actual production, the matter of language is one of the greatest deterrents to translation of foreign books into American English. Surely the multiplicity of languages has complicated the exchange of ideas, and skilled translators are not available or, at least not in sufficient numbers for every language from Swahili to Finnish.

In the translation of languages, many questions arise. What is to be done with foreign words which are peculiar to the country? Many words have many meanings in some countries. What equivalents can be used with connotations familiar to American children without changing the basic thought?

Should vernacular and slang be omitted? These complications will be considered more thoroughly in the following paragraphs.

What can be done with words which are peculiar to a country? The native Hawaiian may be used as an example, since originally, as an oral language, it had no written equivalent. Marcia Brown, speaking once about the background of her book, *Backbone of the King*, told that the idea of the "backbone of the king" goes far into Hawaiian folklore. Here, in part, is her explanation:

> The high chief or royal guardian or backbone cared for things nearest to the king, whom he often personified to the people since the king was so dependent upon him particularly through restrictions of taboos. The backbone held up the king to the people and was closest to the king; therefore, his was the most honored position (*12*:853).

In the text, Miss Brown refers to *kahu iwikuamo'o* or backbone of the king, and in the glossary, she defines it as "royal guardian; backbone (fig.); a chief's near relative and personal attendant." Perhaps such a definition is sufficient for the space available, but her personal explanation gives greater clarity to a term difficult to understand by children.

In an illuminating article, "Torments of Translation," Sarah Gross and Helen Watts (5) refer to the "Biscuit-cookie-cracker" confusion existing between the American and English languages. They point out that beloved authors in England have probably accustomed Americans to *prams* and *crumpets*, while British children probably know *hot dog* and *baby sitter*. However, some terms still have to be translated even from the English.

Some books offer assistance through glossaries. *Devil's Hill* by Nan Chauncy, a story of Australia, has a glossary of sixteen words at the beginning of the book, which helps explain Florrie being *crook* (ill) again or a waterfall coming from the *tarn* (lake). However, other Australian words which seem important are not clarified. For example:

> It's a fair cow for Florrie having all the kids on her hands when they ought to be in school.
>
> . . . but he'd liked the idea of being a Faithful Badger and the name stuck like a bidgee burr.

The American dictionary gives little help with such vernacular, and idiomatic expressions are left almost to the reader's own ingenuity and, doubtlessly sometimes, misunderstanding. While other books carry a glossary of words, as Jon Cleary's *The Sundowners*, Barbara Willard's *The House With Roots*, a story of an English family, has a letter from the author to the American reader about some of the words used "which will probably seem unfamiliar, back-to-front, ungrammatical and even wrongly spelt." Words like *petrol* and *torch* are explained; and *trifle*, since it "means 'nothing much' at your end of the line," is changed to *meringues* and *ice cream*. These examples from Australian and British stories suggest some of the difficulties which may be encountered in other languages. Similarly, *Finn Family Moomintroll* carries a letter from Moominmamma to the American child to explain moomintrolls and their hibernating.

Occasionally, however, other books have words which might well be clarified but are not, as the *primus* in *Kristy's Courage*. Many words carry connotations that are foreign. It may be wondered what mental image a youngster has in reading how, when Rasmus put furniture in the empty cottage, he got from the dump an empty sugar crate and a couple of margarine boxes for chairs.

Sometimes one questions why the simplicity of an explanation and the ease of finding it right on the line with the word could not be employed more often in translations as is done in *Don Tiburcio's Secret*.

> I asked him why *he* hadn't been to America, then, if it was such a fine place; he replied vaguely that America was too big a place for him and that the Charco—(it means "the ditch" in our language, and that's what we call the Atlantic)—that the Charco was much too wide.

This means of explanation seems clear and effortless.

Slang offers a special problem. While it has an appeal to children, slang is part of an area speech or flavor which simply sounds wrong when used in another language. Furthermore, it is outdated in a short time. Monica Burns, editor of Foreign Children's Stories of the University of London Press, says you just "do the best in each individual case" concerning certain words (*3*).

Some adaptations may be necessary in translation. For example, in books from Belgium, France, and Italy much Catholic religion is presented, too much by English standards. For the English child, therefore, the references are "cut discreetly" but not distorted. Again, any inference detrimental to the national pride calls for adaptation; and when the humor is too broad or considered in poor taste in the country for which the book is destined, changes are made, though only when the foreign flavor can be retained (*3*). Measurement, as in kilometers or miles, and currencies are small details which frequently are evaded by vague references satisfying to children of different cultures or changed to meet the new situation.

Ruth Stein (*16*) believes that certain adaptations are necessary to relate translations to the lives of the readers, that illustrations, names, places, and descriptions must be changed to make the author's intentions clear. However, Mildred Batchelder (*1*) questions whether all such changes are necessary, whether we are "removing distinctive national language that helps create the real atmosphere" of a publication in order to make it conform to our national style and taste. She cites the book *Avalanche*, which has both English and American translations. She considers the English work better than the awkward American one. The latter edition is "cut and changed at many points, characters are removed, incidents are taken out . . . . The illustrations for the two editions were different . . . ."

National tastes also influence what is published. People in most Eastern lands have few animal pets; in Muslim countries, dogs are considered unclean and pork is taboo (*14*). Thus writers of juvenile books there could not be expected to use these animals as subjects. Such attitudes, of course, would affect the nature of their books available for translation here.

Choice of books to be translated. How are the books to be translated chosen? The writer made a brief survey of some editors of companies publishing many foreign titles. Each editor pointed out that the same basic standards are applied as in this country: that the book have high literary quality. In addition, more than one editor welcomes a book presenting life typical of the country of its origin and interesting to American children. Also, universality of theme is an added factor. All mentioned that the winning of an award abroad does not guarantee publication but, by attracting attention to the book, may lead to a consideration of its merits. More often, however, books came through contacts with other publishers with whom connections are maintained. An American company may participate with several foreign publishers in contests arranged abroad for the best manuscript in a given year. Friends and authors' agents may also introduce authors to publishers here. Sometimes a chance situation occurs. Margaret McElderry (*9*) tells that her first fling at foreign picture books came when she found Hans Fischer's *Pitschi* at the local bookstore of a foreign press.

European book fairs (*1*), especially at Frankfurt, are becoming a common source for choosing books. It has been possible for publishers meeting there to work out cooperative plans for simultaneous printing of a work, with special needs or features taken care of by the country that can handle them best. Virginia Haviland, Head of the Children's Book Section of The Library of Congress, states in a letter:

> My view of this, from travel abroad and a visit to the Frankfurt Book Fair, is that editors and their agents are all competing now to acquire rights to good books from other countries, to the point where we feel sure that no outstanding book will be overlooked.

The translator. Editors seem to choose their own translators in most cases. Occasionally a translation commissioned by a British publisher is used in the U.S., if the quality is superior. The importance of the translator cannot be minimized. From *The Times Literary Supplement*, Monica Burns (*3*) quotes:

> 'The translator has more creative responsibility for the finished children's book than is probably realized by many people. Unlike adult books, children's books must be thoughtfully tailored to their new country. Even so, unless the translator is first-rate, an editor will have more work than with an English manuscript.'

In a leaflet, "On Translations," in 1946, Sir Stanley Unwin stated that only a small number of people can actually translate, that "even the most exhaustive knowledge of a language is inadequate unless associated with real ability, first of all, to write one's own language." He further stated that translations "should always be made *into* one's mother tongue, and be made by someone thoroughly conversant with the subject matter of the work."

A translator, it is generally agreed, must be faithful to the text and yet maintain good English style. The original language must not be glimpsed behind the English version (*3*). Instead, a translator must see the picture in the mind of the foreign author and then express in good English what he sees. Translations should not get in the way of a story or call attention to themselves to make a reader aware of the change in language. Gross and Watts express their views thus: "We should like the translation to fit the story as a glass fits the water it holds" (*5*).

Illustrations. Book editors insist that neither text nor art are Americanized by their companies. Instead, the national characteristic of the book is retained in illustrations as much as possible, and the best quality of art is sought. Often the originals are preferred, simply because it is not always possible to find another illustrator with the "required knowledge of the local scene." Certain books, anyway, must keep their own pictures, for who but Tove Jansson could draw a Moomintroll? Datus Smith (*14*) mentions the need to remove pictures, especially religious ones, which are inappropriate to certain areas of the world. A check of illustrations, as in English and American editions of *F[illegible]er Skates*, reveals that differences do occur.

Since pictures seem to carry universality, probably the picture books involve fewer problems for editors that those with a text of some length. McElderry (*9*) finds that the chief concern is with the actual reproduction of a drawing, whether abroad or at home. Because of costs, publishers are joining together in the initial stages to plan a book and its needs in manufacturing, resulting in a beautiful book which no one firm could do alone (*6*).

Criteria for Judging Translations

What is a good translation? Lord Woodhouselee (*3*:75) in his *Essay on the Principles of Translation*, written in 1790, stated

> a good translation to be *that in which the merit of the original language is so completely transfused into another language as to be as distinctly apprehended, and as strongly felt, by a native of the country to which that language belongs, as it is by those who speak the language of the original work.*

From this description he drew three laws of translation:

i. that the translation should give a complete transcript of the ideas of the original work.
ii. that the style and manner of writing should be of the same character with that of the original.
iii. that the translation should have all the ease of the original composition.

These principles still seem to be the ones applied today.

It is generally agreed that certain criteria should be used to judge literary merit in children's books. However these criteria may be expressed, they seem basically to follow four characteristics: 1) The theme should be adequate, strong, and vigorous. 2) Out of a good theme or idea comes the plot or story. Children like action and lively situations. 3) Characters must be lifelike, not stereotypes. 4) Style is the most elusive criterion of literature but recognized as surely as it is present. It is so hard to define that such phrases as, "the author's facile use of words" or "the effortless flow of language" are used. It makes a book natural in dialogue, with language appropriate to the story, and a narrative (not necessarily fiction) that reads well.

In addition, the illustrations are extremely important to the over-all appeal of a book. Color demands a child's attention, but good drawings, with or without strong color, attract. Details in pictures that fit the text and interpret the story, placed exactly with the wording on a page, delight and hold the viewer.

Theme, plot, characters, style, and illustrations form bases for judging books. As one looks at translations, the application of these criteria possesses special difficulties. How can one, without knowing the original editions, without reading each book in its native language, judge it adequately? A critic may know certain authors and illustrators and, thus, may realize the integrity of the translation. Some of these people may have written about their feelings and philosophies enough to help in evaluation. Still other authors, well known in their own fields, may translate similar materials from other languages. (Would *Cricket Songs* have been so beautiful if poet Harry Behn had not done the translation?) Inevitably, perhaps the translator is being judged, too, since he is the one through whose voice a foreign author speaks.

It is well to reiterate that a translation also must depict a segment of life in another country so that American children can either broaden their understandings of a different way of life or come to realize that people all are alike in many respects. In either case, purpose and value exist.

Application of Criteria to Specific Books

In judging translated material, first to be considered is traditional literature as represented by folk tales, with some few examples from the past upon which some modern publications are based. Then some modern books will be examined according to the literary qualities of theme, plot, characters, and style, and to the background of the country of origin.

Folk literature, old and new. In terms of children's literature, the folk tales were the chief source of traditional material translated into English. Even today, folk tale collections are, for many children, their main links with other lands. What reader can forget Perrault's *Tales of Mother Goose*, published in France in 1697 and translated into English in 1729? Thy sly humor, bits of satire, and touches of realism led to a sophistication and spirited style that still delight children and adults alike. From the deep color and splendid detail of the Gustäv Doré illustrations, today are available the separate fairy-tale books of Marcia Brown, *Cinderella* and *Puss in Boots*, based on the Perrault version in a free translation by Miss Brown. Delicate, fairy-like tones, with rose tint splashed against blue background, illuminate Cinderella. *Puss in Boots* possesses the soft, exciting color which is highlighted in the dashing, opulent cat. The translations read with the smoothness that only an earnest student but poetic creator such as Miss Brown can give to writing.

In 1812-1815, the two volumes of the famous Grimms' fairy tales appeared, *Kinderund Hausmärchen*. Though scoffed at by critics, the tales were so well received by readers that eventually they were translated into at least seventeen different languages. Die Brüder Grimm wrote the stories as they were told by the people dictating them, and perhaps it is this origin in oral speech that makes the tales move with the fluency and charm polished through ages of storytelling. Years later, Wanda Gág retold some of the stories in simple but sprightly prose and pictures: *Tales from Grimm*, *Three Gay Tales from Grimm*, *Snow White and the Seven Dwarfs*, and *Gone is Gone*. All the flavor of the Grimm tales is there. Hans Fischer, with bold colors, has illustrated *The Traveling Musicians* and *The Good-for-Nothings*. Felix Hoffmann has chosen many Grimm stories to illustrate, as *Rapunzel*, *The Seven Ravens*, *The Wolf and the Seven Little Kids*, *Sleeping Beauty*, and *The Four Clever Brothers*. His dramatic drawings are in deep contrast to the small, distinctive pictures of Joan Walsh Anglund in *Nibble, Nibble, Mousekin*. Yet the storytelling qualities are, in all of these, borne out by illustrations that truly illustrate.

Norwegian tales have become familiar to American readers through the scholarship of Peter Christian Asbjörnsen and Jörgen E. Moe, particularly in the translations of Sir George Dasent. Like the Grimm brothers, these Norwegian scholars gathered their stories directly from the people who had told the tales so many times that the telling was an art. Dasent's translations are known for his splendid use of the English language, and even Asbjornsen and Moe, in 1866, hailed his work for the faultless and correct rendition, done with "thorough mastery" in relation to the Norse people and nature.

An interesting, newer collection from Asbjörnsen and Moe is *Norwegian Folk Tales*, translated by Iversen and Norman. Heirs of the artists Theodor Kittelson and Erik Werenskiold permitted use of illustrations which had accompanied earlier editions. In 1957 in a separate folk tale, *The Three Billy Goats Gruff*, Marcia Brown used her imagination to picture the delight of spring in Norway after the long winter. She chose her colors to express the release in spirit. The troll seemed to her to have its beginning and end in something from the earth, coming from the vague imaginings of the people and nature.

To most people, Hans Christian Andersen personifies Danish folk literature. Though he wrote original stories, Andersen retold so many of the old tales that his own stories carried the folk tale style. To the average reader, the two types have so merged that no distinction is made, even should the person realize that some stories are inventions. Little attempt needs to be made here to discuss their recognized quality. Some new editions of separate tales have been outstanding. Marcia Brown's presentation of *The Steadfast Tin Soldier* appeared in 1953, with her drawings aimed at suggesting the mood and emotion of the soldier and the dancer. In 1965, she published *The Wild Swans*, a book whose gray color depicting gloom and loneliness was contrasted with brief touches of delicate rose tint to express the spirit of the book. In 1955, the famous Danish artist, Johannes Larsen, illustrated *The Ugly Duckling* with watercolor sketches of great distinction. In 1965, Adrienne Adams illustrated the same translation after traveling through Denmark to study the country. Her drawings in subdued colors have been hailed as worthy to stand by those of Larsen.

One of the most unusual recent books from Andersen is *The Nightingale*, newly translated by Eva Le Gallienne and illustrated by Nancy Burkert. Both translation and pictures have been acclaimed for their skill in interpreting the story—the homely, flowing style of the words and the elegant, Oriental-type drawings, which combine to make a splendid book.

With the start of the modern science of folklore, books of fairy tales began to abound. Translations through the years have come from the Japanese, Swahili, Italian, French, Russian, Swedish, Czech, and many other languages. Andrew Lang's name became so associated with translations of fairy tales that, in *The Violet Fairy Book*, Lang felt compelled to point out that the stories were not his own invention. Those who are interested should consult the *Eastman Index* for listings of folk tales of various collectors and countries. For studies of the folk tale not only as an art form but as an element of culture, the student must check the scholarly work of Stith Thompson, *The Folktale*, which, with his *Motif Index of Folk-Literature* in six volumes, comprises one of the most complete overviews of the field.

Modern Literature. The judging of modern literature, unlike folk tales, calls for an examination of different strengths of separate books, themes, plots, characters, and styles, with a final emphasis on locale.

Perhaps because the translations have been carefully chosen by American editors for certain purposes, it seems that the themes of many modern foreign books are vital indeed. Some are full of courage in the face of war or natural disaster or personal circumstances but are so inspiring that they should be recommended to children. Margot Benary-Isbert's books *The Ark* and *Rowan Farm* contain heartache, loss of loved ones, and the horror left by war in such a vivid style of writing that some of the gloom inevitably penetrates the reader's consciousness. The books are for older readers at impressionable ages for such concerns. The action is very real, perhaps because Mrs. Benary based most of her episodes on true ones in postwar Germany. In *The Ark*, the family experiences many troubles, but their courage is a splendid thing. All of them try hard for a normal life and manage surprisingly to find it in homely accomplishments. *Rowan Farm* continues the story of human courage.

Closely allied to these books in point of time is the dramatic story, *North to Freedom*, by Anne Holm. David had spent most of his twelve years in an Eastern Europe prison camp when given the chance to escape. His terror and the reality of his journey emphasize his bravery in going on and in finally discovering his own identity.

Courage in the face of natural disaster shines forth in *The Orphans of Simitra* by Paul-Jacques Bonzon and *Avalanche* by A. Rutgers van der Loeff. When the earthquake hits their village in Greece, only Porphyras and his little sister Mina survive. Burdened by homesickness and sorrow, Mina disappears from their new home. Porphyras runs away in search of her; his wanderings are graphic. The love of the two children is a stronger theme, however, than courage, and their love of their homeland is almost as great.

An avalanche strikes a Swiss village and traps many of the villagers, including Werner, who had helped save the war orphan Paolo from burial in the snow. The disaster and terror are lightened by the bravery of the people and the strong ties of friendship. The coming of the avalanche and the aftermath are gripping, but the "oneness of humanity" is the strength of the book. Similar to *Avalanche* in theme is Veronique Day's *Landslide*.

Kristy's Courage by Babbis Friis-Baastad portrays a different kind of bravery. A little girl, left with a disfigured face after an auto accident, meets the taunts and cruelty of other children.

In several books, human relationships form powerful themes. James Krüss' *My Great-Grandfather and I* is an unusual book of a delightful week spent by a small boy with his aged relatives. In Edith Unnerstad's *The Spettecake Holiday*, a small boy whose mother is ill is sent to the grandmother's farm, where he finds warmth and companionship. A good family story, it is not exciting but possesses reality. The love of a boy for his sister is so great in *The Road to Agra*, by Aimée Sommerfelt, that he takes her to a distant city in India to save her from blindness.

While *The Treasure Trove of the Sun*, by Mikhail Prishvin, also shows the attachment of two youngsters for each other, a new book presents the theme in a striking way. *Don't Take Teddy* by Friis-Baastad was published in 1967, the story of Mikkel, whose older brother Teddy is retarded mentally. When Teddy accidentally hurts another child, Mikkel takes him away in a frantic journey. The boys are very real; the trip is quite credible; the devotion of the younger brother to Teddy is poignant; and the message pertaining to the handicapped is abundantly clear. While there is need for understanding of the retarded, perhaps, the need by relatives to understand institutional care and help is evident when Mikkel comes to accept the limits of his brother's intelligence in a normal world.

In *Rasmus and the Vagabond*, by Astrid Lindgren, humor and suspense add to a good story, but the hunger of children for homes takes precedence over any aspect. Like many of his companions, Rasmus, who is nine years old, wants desperately to leave the orphanage, but most prospective parents choose girls with curly hair. Rasmus runs away and travels with a vagabond, Oscar. When at last the boy has a chance for the home he so much desires, he discovers that he cannot let Oscar go on without him. In the surprise ending, Rasmus finds himself with a family. The last few lines have his thin hand caressing the gray boards of the little house which he finally can call home.

A zany family is the center of the story, *Twelve People are Not a Dozen*, by Vera Ferra-Mikura. The portrayal of two school girls is natural, both in their actions and speech, but the basic idea of the book is expressed in the title. Nellie Sommer takes Marion to view a shop window. After noting a dozen teaspoons in a box, a dozen buttons on a card, and a dozen safety pins in a bunch, Nellie reminds Marion of a statement which her classmate had made during the arithmetic lesson, that the Sommer family is just twelve or a dozen. Then Nellie affirms:

> "There are twelve of us. But twelve people are not a dozen! We are not twelve teaspoons and we are not twelve buttons that are made in a factory, all exactly alike, and we are not twelve stainless steel safety pins! We are twelve different people. We are not a dozen!"

Seldom have individual differences been more emphatically stated. The idea is worth its stress with children. A few episodes in the book carry some heartwarming lines but some of the characters are bewildering.

Along with strong themes, good action is a criterion which appears in many stories. *Detectives in Togas* is an exciting story based on the words "Caius is a dumbbell" found scrawled in Latin on temple walls during some Roman excavations. Using this line as a start, Henry Winterfeld wrote a funny but suspenseful mystery of some school boys who become involved in many fast-moving episodes. Politics, a Roman banquet, thievery, and narrow escapes add to the exciting adventures of this tale of ancient days.

Other mysteries with much action include Paul Berna's *The Horse Without a Head* and *Emil and the Detectives* by Erich Kästner. Both stories are somewhat similar. The first one, set in a Paris suburb, has a postwar gang of children (and dogs) who lose a special plaything, a wooden horse on wheels, which they love to ride in turn at breakneck speed down the hill. They set out to find the crooks who took their horse. *Emil and the Detectives* concerns a boy on his way to Berlin to visit his grandmother. When his money is stolen, he starts after the thief. Both books possess much adventure, which many children will love to live vicariously.

Mystery and action are also part of other books, as *Don Tiburcio's Secret*, a complicated story with a central Spanish setting, written by Jeanne Loisy. Also, Karin Anckarsvärd, a major Swedish writer, has many mysteries for children. In *The Mysterious Schoolmaster*, her first book published in the United States, an exciting story focuses on spies serving a foreign government. In the sequel, *The Robber Ghost*, a mystery also develops at a fast pace. *Rider by Night* seems fairly ordinary. It contains a mild mystery and some suspense.

One of the most fanciful tales of action is Max Voegeli's *The Wonderful Lamp*, recreating the days of Sinbad and the Arabian Nights. Ali is a beggar lad who constantly moves from one adventure to another as he searches for Aladdin's wonderful lamp, only to find that it is the one in his own hovel. Lots of excitement capture a reader's interest, though sometimes the fantasy is a little too removed, even the lamp itself.

Two excellent adventure stories with well developed plots are the remarkable *Adventure in the Desert* and *Big Tiger and Christian*. Both books transport their readers into lands not well known to most, and each author himself lived in the area he describes. *Adventure in the Desert* came from Herbert Kaufmann's own trip through the Sahara Desert, where he visited the Tamashek people, nomadic Mohammedans. Through Mid-e-Mid, who seeks to avenge the death of his father, and Red Moon, a prince, and High Summer, whom both love, the story moves through rivalry and intrigue. Unfortunately, the use of different names for the same characters may be confusing, and the locality and customs may seem too strange to some children. *Big Tiger and Christian* was written by Fritz Mühlenweg, a German explorer who lived in the Gobi desert. The account of an American boy and his Chinese friend in Mongolia is told with a deliberate pace and keen adventure. A thick book, its very size may turn away some youngsters. If they will put forth effort, good readers will find each book highly stimulating and well written.

A fictional account that is so realistic as to seem true is *Gunilla*, by Albert Viksten. A man comes north to the Arctic to develop his will to live and recover his mental equilibrium. With his dog Wulf and his bear Gunilla, he meets the primitive world alone like a kind of Robinson Crusoe. Descriptions of the territory are so vivid in their details, reactions to the land are so personal, and the animals are depicted so clearly that the story has life. The adventure is truly dramatic.

As well as good themes, many of the foreign books in translation have characters who are truly memorable. In *The Orphans of Simitra*, Porphyras emerges clearly from the eager boy who childishly put nails on the highway that his father's service station might get needed business to the earnest orphan who searches unceasingly for his beloved Mina. *Avalanche* has an especially well-drawn character in Paolo, a little Italian boy who flits about like a fly and sings songs and tells jokes, but a boy who in nightmares whimpers for his grandmother and occasionally becomes almost hysterical as he reviews the terror of bombing and war which he had experienced. In *Don't Take Teddy*, Mikkel's thoughts and anxieties about his handicapped brother make him real. The theme of *North to Freedom* is so overpowering that character is almost subordinate, but David *is* the story. His development from a frightened, imprisoned boy to a responsive human being is presented in a steadily expanding picture, and yet, as some people have pointed out, the message of the book makes David not just an individual but Everychild.

Some characterizations are a little sad. In Erich Kästner's *The Little Man*, Maxie has all human emotions to the extent that this modernized account of Tom Thumb is not completely entertaining. Only two inches tall, Maxie suffers some frightening adventures and broken hopes with only a circus life possible for him. He is a little too believable for the book to be a happy choice for children. Also, the heroine of *The Girl from Nowhere*, by Hertha von Gebhardt, stands out as a living being. Magdalene sits on a curb against a lamppost as curious youngsters on the street refuse for a time to accept her. When finally they talk to her, she says that she does not live there, she only stays with the older couple, that she does not know where her father is but he *will* come. The children are intrigued by her differences from their lives. They think she has a kind of magic, else how explain such acts as Magdalene's guessing that little Ellie's sandwich was grated chocolate between bread and butter? Her general sadness, her loneliness, and her treatment by others make for credible characterization.

Although Rasmus (in *Rasmus and the Vagabond*) also is an unhappy child at the orphanage since he so much wants a home, his wanderings with a vagabond over the countryside may be too fanciful for American children to accept him entirely as a realistic character. Gunnel Linde's *The White Stone*, however, carries a picture of a girl and boy who are totally believable. Lonely Fia, clutching a comforting white stone in her hand, tells the stranger that she is Fideli. The rough-appearing boy, caught in the special mood, says that he is Prince Perilous. From then on, their adventures are normal exploits but tinged by a kind of magic which the white stone seems to impart. The two children with their lives, their humor, and their pranks which lead to the stone passing from one of them to the other are unforgettable and make *The White Stone* a lovely book. Seldom is an author able to portray childhood so sympathetically and so realistically.

Often animals become the chief characters in books. In such instances part of the credibility for the reader must be that the animal remain true to his species. Old One-Toe is a real fox to the reader. He learns early as a wild creature that only his intelligence and skill can keep him alive, and he escapes even the most cunning hunters. Michel Aimé Baudouy, author of *Old One-Toe*, has a strong affinity for the outdoors and its wild life. He shows keen perception of the ways of a fox. Equally perceptive is Rudolf

Voorhoeve in *Harimau*. This well-written story splendidly and faithfully portrays a Malayan tiger which is not sentimentalized or humanized. Just as might be expected when the author is a professional big game hunter, the magnificence of the tiger and the ways of the jungle are vividly described.

René Guillot has many books with animal characters. His portrayal of animals is clear but often so surrounded by fantasy that it obscures them. *Grishka and the Bear* does build keen interest in the cub, and the final hunt for bears possesses tragedy in its realistic conclusion. However, Guillot in *The Elephants of Sargabal* has such an involved fantasy and brings in the elephant herd so late in the story that the title seems almost a misnomer. In such a case, the problem must lie not so much with the translation from the French as with the original story.

Another criterion is the style of a writer, often sensed rather than defined. The styles especially of *Chendru, Treasure Trove of the Sun, The White Stone*, and *My Great Grandfather and I* vary greatly. *Chendru* by Sucksdorff has a descriptive quality and a choice of words that are poetic. For example, "Small striped squirrels run like feathered arrows up the tree trunks." The boy and the tiger are "jungle walkers." The story has a simplicity and wording that make the prose sing. There is no forced or violent ending, for the conclusion rightly states: "Tambu is growing too fast . . . and how should a tiger ever be truly at peace with humankind?" But Chendru dreams only his dream of riding Tambu into the jungle, "boy and tiger . . . riding on forever." The style is restrained and beautiful. William Sansom, British writer of fiction, did the English version. How do we know who is more responsible for the distinguished character of the writing, the author or the translator?

Mood is predominant in Prishvin's *The Treasure Trove of the Sun*. The somber feeling is communicated both by the writing and by the splendid drawing of Feodor Rojankovsky. Prishvin builds steadily to the chill and dankness of the Blind Break Quagmire in the Wandering Swamp by his effective descriptions of the children's journey, the loneliness and howling of the ownerless dog, and the boldness and menace of the crafty wolf. Peterkin, sucked down into the mire, and Anna, frightened by elk and snake, mark the climax of the fearful happenings of the day with the quick but fortunate ending. Rojankovsky's drawings also build atmosphere: the sober, peasant children in rough shoes and bulky clothes, the dark grouse and ravens, the windswept grass and the barren pine branches, the coiled snake and the great black stump, and the forlorn dog and the fierce wolf.

In contrast, the gentle mood of *The White Stone* lends to the fairylike quality of the book. Surely Gunnel Linde possesses the smooth style and flowing prose of the gifted storyteller. The author can almost be seen standing before a group and telling the tale with effective intonation patterns of her voice. The book reads with a conversational tone that gives naturalness and delight.

This particular quality of conversation is present also in *My Great-Grandfather and I*, by James Krüss, where the talk of the boy and the adult contains humor and a grandfatherly wisdom. Surely this book must have been difficult to translate, for it is an unusual one indeed. Poems, rhyming games, language experimentation, and fun with words, all of which occupy the greater part of the book, would seem impossible to turn from the German into English.

Perhaps under style may be included the Moomin tales of Tove Jansson. The books are not easy to evaluate, except in a general way. Like Mary Norton, Mrs. Jansson has contrived a whole new people and world. She says that Moomintrolls are small, shy, furry people who are in abundance in Finnish forests. They live in the land which she has created, Moominland, where, when winter comes, the Moomintrolls go to sleep and hibernate until the sunshine of spring appears. These are gentle people to whom unusual things may occur, as the weird happenings connected with the Hobgoblin's Hat in *Finn Family Moomintroll.* While Snufkin, Moominmamma, the Groke, Little My, and others are interesting characters, the appeal lies in the creation of a new world, which is interpreted and extended in line drawings that seem truly to illustrate the words. Though the American translations have been available for a number of years, the fantasies have not brought their author-artist the popularity in the U.S. that *The Borrowers* gave Mary Norton.

After the reading is done and the book is put aside, what is the impression left? Is it the style of writing, as in *The White Stone*? Is it believable characters, as in *The Girl from Nowhere*? Is it the plot and action, as in *Avalanche*? Is it the theme, as in *Don't Take Teddy*? These questions are a part of literary criticism of all books. For a translation, however, two other major questions arise which editors consider seriously in making a version available: 1) Does a foreign book primarily show that children are alike the world over? 2) Does a foreign book contribute to world understandings by giving a picture of the country from which it comes?

Many books from foreign lands could well have been written with a setting almost anywhere. *Rider by Night*, for example, has too little about Sweden to make the location memorable. *The Girl from Nowhere* could live anywhere, for so do children often treat strangers. Pelle, in *Pelle's New Suit*, by Elsa Beskow, has outgrown his clothes and needs new ones, as happens to all. In such cases, the books may help children realize that people all are alike, with emotions and experiences much the same the world over. The actual location is not significant.

On the other hand, mention of many foreign books or writers recalls instantly the area in which stories took place. *Anton the Goatherd* is too slight a story to be very significant, but the bright, clear colors of Carigiet's illustrations make an attractive book of Swiss background, as does *A Bell for Ursli.* Hans Schaad's *Gunpowder Tower*, with the familiar theme of an underground passage, has a location which is unmistakably European. The name of Margot Benary-Isbert immediately recalls Germany, as Astrid Lindgren and Edith Unnerstad suggest Sweden. *The Spettecake Holiday* and *The Saucepan Journey* are as much a picture of Swedish life as tomtens are part of its folklore. Loisy's *Sierra Summer* and *Don Tiburcio's Secret* depict areas of Spain. Sommerfelt's *The Road to Agra* is identified with India. Knud Rasmussen's *Beyond the High Hills* is poetry of the Eskimo culture. Of course, folk literature, as Vivian Thompson's *Hawaiian Myths of Earth, Sea, and Sky*, or the Zemachs' *Salt*, grows from a country and its people and shows their interdependence and distinctive character. Karin Anckarsvärd's *Doctor's Boy* is so excellent a portrayal of life in a country town in Sweden in the early twentieth century that it may well be used to compare with that of a small American town of the same period.

A foreign book which shows its country of origin or a setting with which the author had first-hand knowledge possesses great value for American children. The United States is a huge land and a large nation, but it is a part of a larger continent and, above all, of the whole world. Of course, there is the danger that the children may get a distorted view of time, place, and people. Is the time element of a foreign book so evident that a story of years ago is recognized as not having occurred today? Do such books as *Chendru* and *The Road to Agra* give the impression that a land, as India, is made up almost entirely of villages? Do the characterizations perpetuate unreal or traditional stereotypes of people of other lands? Still, American children must expand their sights and their understandings. No better way can be found than through foreign books which carry authenticity with an appealing story and/or pictures.

General Comments

Certain points have become quite evident to the writer through this study of translations of foreign books. The following questions and comments seem worthy of mention.

1. Glossaries of words and terms seem indispensable in American editions of foreign books. While a foreign word or two, as *Au Revoir* on Babar's balloon, adds to the flavor, some means should be found to clarify unfamiliar language. Explanations or definitions may be

worked into the content occasionally. Surely meaning of words is necessary when trying to build a child's understanding.

2. A pronunciation guide is a must. Editions of *Heidi* usually carry such, though many of its names are so well known as to be in common usage. However, even a child needs to know how key words, such as names of characters or highly significant places, are to be spoken.
3. Notes which add background on a country would be helpful, indeed, for every book. Kaufmann's *Adventure in the Desert* carries three pages of information about the Tamashek people and their territory. These details clarify greatly. Also, maps can be helpful in situations where locations are pertinent to the story. The route across the Gobi Desert is placed on a map of the region in Mühlenweg's *Big Tiger and Christian*. Foreign places with such guides would be more easily comprehensible than at present for children, who may avoid books which are too unfamiliar in setting.
4. The background of the author should be printed inside the actual book covers. It is extremely significant that, in 1957, Kaufmann made a journey of a thousand miles into the Central Sahara and stayed with the Tamashek tribe. Similarly, Mühlenweg's own exciting adventures into Mongolia read as well as his fiction: his kidnapping by robbers, escape on foot through 160 miles of desert, and his rescue by Mongolian cavalry. Such material appeals tremendously to children and carries weight. Too often when such background information is given, it is presented on a book jacket and lost.

   It may be added that authors' names are puzzling. Not only do we not know how to pronounce the names, but how does the American know that Gunnel Linde or Tove Jansson are women? Such matters may be small but helpful in communication.
5. In terms of the actual translations there are some points of curiosity for the student of children's literature. a) Why have some titles been changed when they come from foreign editions into American? Miss Batchelder says that "*Detectives in Togas* (in the United States) was changed in the English edition to *Detectives and Togas*, because boys would not be permitted to wear togas until adulthood." Why, however, was *David*, by Anne Holm, changed to *North to Freedom*, or *Kjersti* to *Kristy's Courage* (Friis)? *Red Moon and High Summer*, referred to as the English title, is obviously *Adventure in the Desert*. Why are the titles different? b) A check of some foreign books whose illustrations are done by artists of the same country, with American editions whose artists are American, reveal greatly different styles and portrayals, as of *Pinocchio*. Surely differences will exist in artists' styles within a country, but it seems that the drawings should keep the

foreign atmosphere when editors would find it possible to make selections. c) A number of foreign books in translation seem to have won awards in their original editions, as *Don Tiburcio's Secret*, the Prix Jeunesse; *The White Stone* and *The Spettecake Holiday*, the Nils Holgersson Award in Sweden; *North to Freedom*, the Gyldendal Prize for the Best Scandinavian Children's Book; and *The Wonderful Lamp*, the Swiss Children's Book Prize. Astrid Lindgren, Erich Kästner, René Guillot, Tove Jansson, and Alois Carigiet have won the Hans Christian Andersen Medal. It would seem that prize books in other countries are being made available to American children, at least in part. It would help if a list were accessible—as the *Children's Prize Books*, published by the International Youth Library in Germany in 1959—but with all titles in English. d) Some attempt should be made to reprint speeches from meetings held abroad, as has been done for a few. Furthermore, many papers by foreign authors or critics could well be translated as a contribution to our understanding of literature of other lands. e) Many magazines, programs, awards, and notes pertaining to foreign books and sources would be pertinent were teachers made aware of them. Even a listing of foreign books is not readily available to teachers. *Translated Children's Books* and its *Supplement*, compiled by Storybooks International in 1963, offer some assistance. Also, the magazine *Bookbird* is helpful.

Conclusion

Probably one of the significant growths in children's literature in the future will be the translations of foreign books. Already there is a growing attention to translations, with such evidence as the international issue of the *School Library Journal* in November of 1966 and the inclusion of fifteen books originally published in foreign languages in the ALA list of "Notable Children's Books of 1966." Doubtlessly, also, publications will draw, in time, more widely from various countries of the world than now, and production will become more truly international.

The very fact that a book is translated suggests many problems, some of which do not seem readily solvable at present. It does seem apparent, however, that foreign books can show that people everywhere have basic similarities but that there are differences unique with the country of origin. Both likenesses and differences are important concepts for modern children. Significant, of course, is the literary quality of any book, whether it be originally a foreign or American edition. It is this quality of children's literature for which we are constantly seeking.

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Literary Criticism Abroad

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THE POOH PERPLEX (*4*), which was published in 1964, is a collection of twelve essays, each a clever parody of an approach to literary criticism. The author, Frederick C. Crews, is poking good fun at the contemporary styles of literary criticism, nevertheless, his basic ideas ring true. Just as it takes a clown on skates to possess greater skill than those who perform standard figures, so does it take an unusually perceptive critic to create a skillful imitation.

The first essay ascribed to Harvey C. Window, begins the discussion of "The Hierarchy of Heroism in *Winnie-the-Pooh*" this way:

> No one in these days, I feel sure, will care to complain that there is a lack of critical attention to *Winnie-the-Pooh*. It is true that the book is of such quality that no amount of criticism could exhaust it, and equally true that our ideal in English studies is to amass as much commentary as possible upon the literary work, so as to let the world know how deeply we respect it. Still, A.A. Milne is well ahead of the other great children's writers in the acclaim he has received. The present proliferation, not only of *Pooh* coloring books, *Pooh* dolls, *Pooh* tablemats, *Pooh* murals, and translations into many languages, ancient and modern, but also of sound critical studies, ensures the book's status as a permanent classic (4:3).

The development of a body of literature written expressly for children does depend, in part, upon the development of a body of literary criticism devoted exclusively to it. The two aspects parallel each other, though obviously the criticism must follow the literature. Frye points this out, when he says, "It is clear that criticism cannot be a systematic study unless there is a quality in literature which enables it to be so" (*10*:17).

Literary criticism refers to the making of judgments regarding the values, merits, and faults of books, using criteria that have been established. It is not the purpose here to discuss the derivation of these criteria, nor to debate the pros and cons of specific standards, only to recognize that there are both positive and negative aspects to criticism of literature for children, just as there are for literature in general.

A casual survey of literature for children in some of the countries abroad indicates that where there is an active, discriminating, and vocal group of critics, there also is found an excitement about books, a flourishing book trade, and an increasingly higher level of quality in books for children than in those countries where literacy and reading are at a low level or are almost completely ignored.

Statistics of book production and library circulation compiled by UNESCO show consistently that the British Commonwealth and the northern European countries have the largest per capita book production and library circulation in the world. There is a tradition of reading that has resulted in a spiralling of the demand for good books, which has been accompanied by the appearance of literary critics, the creation of media by which to disseminate their evaluations, and the recognition given to outstanding books via appropriate awards.

In each country, there are individuals and groups who have been influential in recommending to the public the best of their own production, as well as locating and presenting important books from abroad. A brief look at the situation in a few selected countries will exemplify this.

The English Speaking World

England. In England since mid-century, several books about children's books have appeared, and while their purpose has sometimes been to review the history and psychology of children's reading, nevertheless these do contain, incidentally, the literary principles of purpose, style, and technique, and provide some of the best evaluations of the children's books themselves. Before 1950, however, F.J. Harvey Darton's *Children's Books in England*, which was first published in 1932 (*6*), traced the his[illegible] and presented "balanced comments" about the literary landmarks for children, and Geoffrey Trease's *Tales Out of School* (*26*), contained excellent literary discussions, "sure-footed and vigorous," as Margery Fisher describes these.

In 1954, Percy Muir's scholarly *English Children's Books* (*21*) appeared, forming an able complement to Darton's earlier work. In 1952, Frank Eyre's *Twentieth Century Children's Books* (*8*), was published, setting forth trends in the development of British children's books from 1900 and evaluating both the text and the illustrations with discriminating taste. In the next decade, *Treasure Seekers and Borrowers* (*5*), by Marcus Crouch, dealt with children's books from 1900 to 1960, and *From Primer to Pleasure* (*24*), by M.F. Thwaite, traced the history of books for children, analyzed their contents, and considered the field in relation to book production in general.

In England today, four of the influential individuals in the children's book world are Roger Lancelyn Green, Margery Fisher, John Rowe Townsend, and Naomi Lewis.

Roger Green's *Tellers of Tales* (*11*), first published in 1946 but rewritten and revised in 1965, does not attempt to trace the history as such but rather,

> . . . to tell about each of the authors and how they came to write their books, as well as describing and criticising the books themselves. I have again tried to include almost entirely authors whose works are still read or could still be enjoyed by children, and I have not attempted a complex survey of children's literature nor to deal with more than a few outstanding writers of the last thirty years or so (*11*:10).

Margery Fisher's *Intent upon Reading*, revised and enlarged in 1964 (*9*), is a critical work discussing over 2000 books published chiefly since 1930. Her rather extensive comments and analyses are based upon a solid grounding in literary classics and her own reading of the books considered. While wary of making dogmatic statements regarding trends, she maintains that children's fiction in England is steadily improving in quality and is receiving more attention than ever before. She points out that "the real motive for criticism should be the exchanging of favorites, the recommendation 'try this, it's good.' " She asserts that a good children's book is also good for adults and that such books have never been the sole property of children.

John Rowe Townsend, the children's book critic for the *Manchester Guardian*, echoes the same idea in the Foreword to his *Written for Children* when he states, "I look on acceptability to children as a preliminary hurdle rather than a final test. I believe that children's books must be judged by much the same standards as adult literature. A good children's book must not only be pleasing to children. It must be a good book in its own right" (*25*:9). He includes in his discussion, extensive criticism of a selected number of prose fiction books for children, from its beginnings in the "courtesy books" of the fifteenth century (those manuscripts which contained lessons for children, often in rhyme, and meant for instruction, not pleasure) to the mid-1960's, when children's books were expected to meet the criteria of stretching the reader's imagination, extending his experience, and giving him some new awareness of people and the world around them. His writing is terse and pithy and meant for the general reader; his critical comments are amusing and sometimes controversial, but always stem from a deep personal conviction of presenting the best for children.

Naomi Lewis is an indefatigable reader of children's books—she reads nearly everything published each year—which is a valuable asset for a critic. Since 1963, she has compiled an annotated bibliography of the *Best Children's Books* (*18*) of the year. The contents include not only books of English origin but also those from other countries that have been translated into English or published in English editions. The annotations reveal her astute appraisals, her wit, and her extensive knowledge of the field.

In the Introduction to her 1965 list, she reviews the year's production and finds that fiction itself is the most revealing section, if one looks for trends, for changing tastes and attitudes, conventions and taboos. She explains:

> Here we find a growing assurance and success in exploring newer social situations . . . the best do rise to the surface and some useful discoveries come to a reader of hopeful persistence, not averse from doing some stalking work in the libraries, guided too by the kinds of enquiry that come in from parents or children during the year . . . The best of the stories in all of the sections have seemed to me strangely moving; the children who carry them off to read will be fortunate (*18*:8).

Periodicals and newspapers in England carry reviews of books currently being published. The *Manchester Guardian* has already been mentioned, and the *Times Literary Supplement* is well-known in America. This is not quite so true for *Growing Point* (*38*), a magazine containing regular reviews of books for children which has been edited and published by Margery Fisher from her home, Ashton Manor in Northampton, since May, 1962. *Junior Bookshelf* (*40*), a bimonthly publication, and *School Librarian and School Library Review* (*42*) published three times a year by the School Library Association, are other periodicals containing reviews.

The National Book League, with headquarters just off Picadilly at 7 Albermarle Street in London, has a membership composed of individuals and corporate groups. Their activities include local and traveling exhibitions, dissemination of information via press, radio, television, and films, and their quarterly *Journal of the National Book League* (*39*). This periodical contains biographical information about authors, discussion about books and types of books for children, though it is not devoted exclusively to books for the younger reader. The League also publishes annotated lists of books selected by librarians and critics. Notable in this group is *British Children's Books*, the catalog accompanying their annual exhibition.

A bimonthly review devoted exclusively to juvenile books, entitled *Children's Books News* (*37*), is a project of the Children's Book Centre. Their reviewers include librarians, teachers, parents, and specialists, and each review carries the initials of its author. The Centre which sponsors the publication is a unique bookstore, stocking only children's books from many publishers.

Perhaps in no other country in the world have children's books so important a place in the national cultural life as in England. It is natural, then, that this influence would extend as England extended her Empire and that this link with "home" would be maintained as, progressively, each joined in the British Commonwealth of Nations. Certainly, the influence is strong in Australia and New Zealand.

Australia. The growth of Australian literature for children has been chronicled by Enid Moodie-Heddle and Iris Millington in *How Australian Literature Grew* (*20*), which blends the history of their country's development with its writers and their works, regardless of the age of reader for whom these works were intended. Rosemary Wighton has also traced the history in a pamphlet entitled, *Early Australian Children's Literature* (*31*), which is part of a series on Australian Writers and Their Work. In discussing trends, Wighton notes that although many of the nineteenth century Australian children's books did not amount to much individually, when taken together they do show a "slowly emerging and gradually changing picture" of life in Australia as it was described in the books for the young.

In an article in the *Australian Library Journal* for July 1962 (*33*), H.M. Saxby, who is a lecturer in English at the Alexander Mackie Teachers College in Sydney, reviewed the Australian books for children published between 1841 and 1900. He studied those found in the Mitchell Library and in the National Library of Australia. From this survey, he concluded that their basic material had been provided from overseas and that their literature for children was in part derivative. He points, out, however, that something was added to these derived forms that was purely their own and that made the books recognizably "Australian."

Today "down under," literary criticism of juvenile literature is a flourishing and often controversial topic, especially for teachers and librarians, though sometimes the man on the street also becomes involved. In New South Wales, this is due chiefly to one man—Dennis Hall, the children's book critic who is largely responsible for the contents and comments in the *School Magazine*, a monthly journal published by the New South Wales Department of Education and distributed to the school children of the state. This magazine contains occasional original material and excerpts from children's books, with unusually fine books singled out for comment and promotion by Mr. Hall. But it is his sharply penetrating reviews in the newspapers and journals that excite the adults. In the annual "Children's Book and Educational Supplement" to the *Australian Book Review* (*32*), his articles usually review the year's production, with specific criticisms of books entered in the competition for the Australian Children's Book Council Book of the

Year Award. A few paragraphs, summarizing his comments in 1964, will illustrate his keen grasp and facile pen:

> The surprising thing about this list is that it contains so many books worth buy- [illegible] oks published each year in

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And so on, in the same vein, designed to stir sleeping cerebral cells to activity. "But," as one astute and knowledgeable children's librarian pointed out to some of her complaining colleagues, "Whatever you think of Dennis Hall, you have to admit that, in the long run, he is usually right about a book."

The Children's Book Council of Victoria performs a valuable service through their periodical publications. Their eight-to-twelve page "Newsletter" (*41*) contains two or three articles on children's books, written by librarians, writers, and scholars. For example, the June, 1962, edition contains a brief report on "Early Australian Books for Children," and the January 1963, issue has articles on "Modern European Children's Books in Translation," and, "Some Doorways to American Children's Literature." The Council's two editions of *Australian Children's Books* (*1*), are standard lists that have been carefully compiled. Included are books written by Australian authors, illustrated by Australian artists, or published by Australian publishers, any one of the three justifying inclusion. Consequently, not all of the books *about* Australia for children are mentioned.

The Council's third edition of their basic list, *Books for Children* (*3*), contains a well-selected group in English editions, chosen from their own and foreign writers. American readers will recognize *The Story of Ferdinand* and *Millions of Cats;* English ones, *The Tale of Peter Rabbit* and *Swallows and Amazons*; French readers, *The Story of Babar*; German readers, *Sons of the*

Steppes and *Castle on the Border*; and so on. The list is truly international and exemplifies how children's books are transcending national borders and cultures.

The book councils and committees in the other Australian states and territories, notably Queensland and New South Wales, also publish lists, promote reading, and participate in the annual Book of the Year and the Picture Book of the Year Awards.

One is not in Australia long before someone mentions their mere "eleven million population." This limited number, living in an area about five-sixths as large as the United States, is concentrated in certain centers, which results in greater book activity in some areas of the country than in others. Even so, for their short history and long distances, Australia seems to have made considerable progress in making good books for children known and available.

New Zealand. This southern country, about twice the size of England, must have the best school library service in the world! In the office of the School Library Service division of the National Library Service in Wellington are a corps of some thirty reviewers, who regularly read books for children, compare their evaluations, make decisions, and recommend books for school libraries.

At regular intervals, books are sent on a "per child" basis to every school throughout the country, though smallest schools receive a larger number as a minimum. In addition, lists of recommended books for various age groups are issued, and schools can order those they wish on short-term loan to supplement the basic collection. But each school is assured of a minimum number of well-chosen books without any initiative on the part of the teacher.

The selectivity and evaluation evident in the book discussions by the reviewers is obvious to a visitor, and their background about books published in English makes an American feel at home. Part of the stimulus to get good library books into the schools stems from the fact that the National School Publications Branch of the Department of Education prepares such attractive textbooks, both as to content and art work, that early children develop discriminating tastes.

Dorothy Neal White's diary of her daughter Carol's experiences with books between the ages of two and five has been published in *Books Before Five* (*30*). The tale is essentially the story of the interaction between "literature and life in the early years," as Mrs. White writes, for "I am astonished at the early age this backward and forward flow between books and life takes place." Interspersed throughout the book are critical comments on books and the emotions and reactions they call forth, but adequate caution is given regarding the application of specific ideas to another child. Nevertheless, the appraisal of the books is made against the background of the author's experiences as a children's librarian; her earlier work, *About Books for Children* (29) dealt with evaluations of the books themselves and was written from her experiences as Children's Librarian in the Dunedin Public Library.

But the impetus for good children's books in New Zealand begins with the School Library Service and is implemented by its branches that reach into every schoolhouse in the land.

India. A few comments must be made about India before leaving books of the English-speaking world. Since independence, there has been a pressure for education in India, which has been evident in the emphasis on eradicating illiteracy. The problem, however, is compounded because of the number of regional languages. For this reason, English has come to be recognized, though not without criticism, as the best common denominator.

The Children's Book Trust, a nonprofit organization with government support, was founded in 1957 by Shankar, the well known cartoonist and editor of *Shankar's Weekly* and the organizer and promoter of the International Art Competition for Children. The purpose of the Book Trust is to create and distribute good books for children. These are written in English and deal with original topics and retellings of old tales. Since books for children as a field of literature is not well developed in India, the Children's Book Trust sponsors classes in the writing and illustration of juvenile literature, taught by members of the staff and other specialists. A library of over 10,000 children's books from forty different countries is also maintained so that the stories and illustrations from these countries can be compared and evaluated and applications made to their own development of books for children.

Books in cheap editions and several magazines for children are also published in India in various regional languages, but there is little evidence of any real critique of the literature for children. The development of an active group or of individual critics who will evaluate the country's book production of juvenile titles must, of necessity, await the expansion of the field itself. But the Children's Book Trust has made a good beginning.

The Scandinavian Countries

Norway. In 1814 when Norway separated from Denmark and received its own Constitution, there already was a literate populace to build the new country, for the first printing of books had been made in 1643. Today, the criticism of books for children is spearheaded by three individuals—Sonja Hagemann, Tordis Ørjasaeter, and Jo Tenfjord.

Mrs. Hagemann, who since 1946 has been the literature critic for the popular daily, *Dagbladet*, has written a book on the history of children's literature, entitled *Barnelitteratur i Norge inntil 1850* (*12*), which contains a short summary in English. The book begins with a chapter on the children's literature of western Europe up to 1800, especially those works which influenced Norwegian literature. Then follows the discussion of children's books and authors, starting about 1800 when the first didactic books were written directly for children, even though children now read books published earlier that were originally written for adults. However, it was not until later that books intended for amusement and enjoyment came into being. Except for the folk tales, nearly all the juvenile literature of the nineteenth century in Norway had religious overtones. It is against this background of historical development that Mrs. Hagemann's critiques of contemporary books are made. She also contributes articles on new books and their authors to the newspaper's annual autumn summary of the year's books, similar to those found in the Book Section of the *New York Times*. This annual summary of Norwegian books is unique in the Scandinavian countries.

Tordis Ørjasaeter is best known as a critic of children's books. Her articles appear regularly in *Nationen*, a newspaper with a national circulation. She has also conducted several series of radio programs about children's books, and together with Jo Tenfjord, has compiled lists of recommended books for various groups and purposes.

In her *Barn og Lesning* (*23*), Mrs. Tenfjord asked first, "What do children seek in books?" followed by "What kinds of books do we have?" In her discussion of the latter question, she interweaves the historical development of children's books with the various types such as fairy tales, books about Indians, religious stories, tales of adventure, books designed especially for boys and for girls, nature stories, romantic dreams, and sports and Scout stories. One chapter is devoted to whether or not children should have fairy stories, and one to the selection of picture books.

In addition to this book, Mrs. Tenfjord has written critical summaries of the year's books for the *Norsk Skuleblad*, a journal for teachers, and has given lectures to teachers and librarians in training. Her work on several UNESCO projects and with the Children's International Summer Village has given her an excellent international background, and she has prepared lists of recommended books and has written for children herself, such as her *Venner Verden Over*.

The *Statens Bibliotektilsyn* (State Library Supervisory group) publishes a quarterly journal for school and children's librarians, entitled *Bokbladet* (*34*), now in its ninth year, with Jo Tenfjord as its editor. The journal contains critical essays, reviews of books about children's books but not of books for children, and news concerning activities and conferences relative to juvenile literature. Included are notes and articles from the other Scandinavian countries, also.

Sweden. Of the Scandinavian countries, Sweden has the greatest activity in the children's book field. Here, too, a few names stand out; Eva von Zweigbergk, Gota Klingberg, Lorentz Larson, Greta Bolin, and Mary Ørvig.

Eva von Zweigbergk, a well-known journalist, has written a history of Swedish books for children in a splendid work entitled *Barnboken i Sverige 1750-1950* (*27*). It also contains a short summary in English, which enhances its international appeal. It is comprehensive, beautifully illustrated, and is based upon a thorough grounding in the literary works, for the author writes critiques for the newspaper, *Dagens Nyheter*. Since her book includes books written in Swedish as well as foreign works in Swedish translations, it thus traces the history of books available to Swedish children during this period and forms a basic reference for continued research.

In 19[illegible], the first doctoral dissertation on the history of children's literature was awarded in Sweden to Göte Klingberg for his study entitled *Svensk barn-och ungdoms-litteratur 1591-1839* (*15*). At his public disputation, his opponents were Åke Davidsson from Sweden, Sonja Hagemann from Norway, and the Swedish author, Lennart Hellsing. The dissertation presents a historical review of both Swedish books and those translated into Swedish and lays emphasis on those with religious, moralistic, and didactic themes. Klingberg does not attempt, however, to interpret historical books in the light of contemporary times, which is the pitfall of some writers. In addition to his dissertation, he has written *Barnboken genom tiderna* (*14*), several articles, and a critical review of Eva von Zweigbergk's book for *Pegagogisk tidskrift*, a Swedish educational journal.

Lorentz Larson has prepared several pamphlets on topics relevant for children's literature. Among these are *Bild i bok* (*16*), which contains short biographical sketches of important illustrators, interspersed with black-and-white reproductions of their work, and *Böckernas lustgård* (*17*), which sets up criteria for selecting books, then presents a list (partially annotated) of books for various age groups.

In 1966, the sixth edition of *Barn och Böcker* (*2*), was published. Previous editions had been prepared by the critic-journalists Greta Bolin and Eva von Zweigbergk, but the most recent edition also had the assistance of Mrs. Ørvig. The eight chapters treat topics like "Books of Fact," "Children's Theatre," "Books for Boys and Girls," "Children's Classics," and "On the Threshold of Adult Literature." At the end of each chapter is a selected list of books.

The *Biblioteksjänst* in Sweden, which translated is "The Library Service, Inc.," is responsible for publishing the list of "Best Books of the Year for Children and Youth" and for *Skolebiblioteket* (*43*), the journal for school librarians. The Best Books list is prepared by a committee of librarians and includes translations into Swedish as well as books by their own country's authors and illustrators.

But the most exciting event in Sweden, currently, is the official opening on October 24, 1967, of The Swedish Institute for Children's Books, housed in a lovely old home, with Mrs. Ørvig as the head. While the Institute does not expect to be functioning until about another year, the plans include a collection of all children's books published in Sweden, as well as an international collection of books on children's literature to be available for study and research. Many of the activities envisioned are similar to those sponsored by the International Youth Library in Munich.

Denmark. In 1942, the first scientific work on children's literature in northern Europe was published. It was Inger Simonsen's *Den danske bornebog i det 19. aarhundrede* (*22*). In 1966, a new edition was issued by the *Nyt dansk Litteraturselskab* (The New Danish Literary Society), since the book had been out of print for some time. In the new edition, the book has lost none of the interest and charm of its original, and critiques of books and examples of illustrations show the development of book making during the nineteenth century.

Denmark's *Skolebiblioteksforening* (The Danish School Library Association) issues a journal eight times a year entitled *Børn og Bøger* (*36*), which includes critiques of books, discussions on topics relevant to the children's book field, and signed reviews of new books. The Association also cooperates with the other Scandinavian countries in holding an annual conference on children's books, where teachers, authors, librarians, book publishers, and booksellers meet and exchange views.

Finland. Like the other Scandinavian countries, Finland has its book on the history of children's literature. It is written by Jorma Mäenpää and entitled *Sata Vuotta Sadun Ja Seikkailun Mailla* (*19*), which translated is *A Century in the Lands of Fairy Tales and Adventure.* The many black-and-white illustrations indicate that translated books are also included, and the text is liberally interspersed with photographs of the authors.

The Finnish people have an unusually rich heritage in their sagas, but current book production is limited by the language barrier, for so few people outside the country can read the Finnish language. However, many of the people are bilingual in Swedish, so that books written by Finnish authors in that language also have a market in Sweden, and those by Swedish authors in Finland. But the number of Finnish authors writing in Swedish is very few—one source cites only two besides Tove Jansson, the most recent recipient of the international Hans Christian Andersen Award for her *Pappan och Havet.*

The long literary tradition in Scandinavia exemplified by Jörgensen and Moe in Norway, Selma Lagerlöf in Sweden, Hans Christian Andersen in

Denmark, and the sagas in Finland is being continued today. The critics, librarians, authors, illustrators, and publishers, and the literate public are working together to maintain a high standard of quality in the books for their children.

Middle and Southern Europe

The criticism of children's books in Middle and Southern Europe deserves more attention than can be given here. Suffice it to say that books in Dutch, German, French, and Italian are being published and criticized by knowledgeable professors, librarians, teachers, journalists, and the authors themselves. Their reviews and comments are being published in periodicals and newspapers, and their work is disseminated across national boundaries. Behind the Iron Curtain, there is great interest and production of children's books in some of the countries, notably Czechoslovakia and the U.S.S.R., while others have less well-organized groups to give objective evaluations; but certainly on the Continent, there is great and increasing activity in the children's book world.

The Far East

Japan. The greatest upsurge of publication for children in the Far East has taken place in Japan during the last few years. This is largely due to the efforts of a small group of six people—Momoko Ishii, author and translator; Tomiko Inui, author and editor; Shinichi Suzuki, journalist; Teiji Seta, editor and translator; Tadashi Matsui, editor; and Shigeo Watanabe, associate professor in the Japan Library School.

They began by comparing Japanese children's books with those from Europe and North America. First came translations of well known books from abroad. Then several original books of quality, including some picture books, were located or commissioned and published, notably by Fukuinkan-Shoten, whose editor, Mr. Matsui, had enough faith in children's books of high quality to be willing to lose money at the start. Already some of these new Japanese books have been translated into other languages and are now seen in several countries around the world.

However, according to Watanabe, "Lack of intelligent criticism and reviewing have been one of the principal reasons which is preventing so many parents and teachers to realize the need for better books" (*28*:156).

It was not until after World War II that the doors of most libraries in Japan were open to children and their reaction to books came to be respected. The School Library Law of 1953 required each school to set up a library, which served to increase the demand for books and allow publishers to raise standards. The motivation for education among the Japanese, their high degree of literacy, the development of the Library School of Keio University in Tokyo, and the active, interested group of professional people indicate that the future for the production of children's books of quality in Japan seems rosy indeed.

Conclusion

Only brief mention has been made of the awards for the best books in different categories in the various countries. Nearly all countries mentioned have them, and the very fact of their existence, with the attendant excitement annually at selection time, is a type of indirect criticism. In some countries, if no book is deemed worthy that year, the award is withheld.

Nor has the work of the various national sections of IBBY, the International Board on Books for Young People, nor its quarterly journal *Bookbird* (*35*), been cited, nor the influence of IFLA, the International Federation of Library Associations. All of these contribute to the stimulation, circulation, and evaluation of children's books on an international scale.

This brief discussion has described the work of only a few of the critics of children's books and the media for disseminating their evaluations in the British Commonwealth, Scandinavia, and Japan. It is but a superficial glance at the real revolution that is occurring in literature for children all over the world and that is even beginning to be felt in the developing countries as each seeks a national identity. But usually underneath it all, lending moral and sometimes financial support, lie individuals who have faith in the next generation and faith in what good books can do to shape the quality of their living today. It is for this reason that Walter de la Mare's oft-quoted words are especially appropriate, for truly, these individuals, too, believe that "only the rarest kind of best in anything can be good enough for the young" (*7*:11).

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CRITICISM OF BOOKS FOR YOUNG PEOPLE

Analysis Of Teenage Books

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IN HIS PROVOCATIVE volume, *The Educated Imagination*, Northrop Frye points out that "there's a difference between the world you're living in and the world you want to live in" (*10*:19). An imaginary world is not an illusory Shangri-la, but a place where man can become more humane and face his fellows with kindness and understanding. One can have a surface empathy for the misfortunes of an unfortunate hero or heroine, but an adolescent reader must be mature and highly skilled to feel intuitively and humanely for the predicaments and problems of the characters in a piece of literature. An educated reader experiences two worlds, the real world, a social milieu where one lives, and an imaginary world which offers greater hope and vision for man's progress. This analysis of teenage literature will consider some of the problems of educating the imaginations of youth.

Content of Literature

Modern literature frequently focuses upon miseries, frustrations, and absurdities of human existence. The non-hero or un-hero is in vogue. Too much emphasis upon current sociological problems such as civil rights, integration, slum clearance, dope addiction, and technological man causes a novel to become a sociological treatise rather than a piece of art. The author is more concerned with the message than he is with artistic beauty. Edmund Fuller (*11*:11-12) expresses this viewpoint:

> . . . we get that terrible spate of novels now current in which man is seen specifically and insistently as an ironic biological accident, inadequate, aimless, meaningless, isolated, inherently evil, thwarted, self-corrupting, morally answerable to no one, clasped in the vice of determinisms economic or biological. His uniqueness as a person is denied or suppressed. He inhabits a hostile universe which is the creation of irrational and possibly malignant forces.

Perhaps Fuller has made too vitriolic an attack upon most modern fiction, but an analysis of much writing shows that violence, gang warfare, and brutality are popular themes. Too often contemporary literature arouses no compassion similar to that expressed by Millay (*24*) in "Renascence."

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This compassion is the sharing of sorrow, pity, and sympathy; a desire to help; a feeling that another's pain or plight might be one's own. In other words, the reader sees " 'those in chains as bound with them' " (*11*:34). Compassion is, then, the "discernment of the gap between the man that is and the potential man that was" (*11*:34). William Saroyan in *The Time of Your Life* and John Steinbeck in *Tortilla Flat* develop little people as the principal characters—those who are "lovable-bums" although they are shiftless, drunk, amoral, and wards of society. However, in Fuller's opinion, even the "lovable bum" has disappeared from the scene. In his place appears "the genial rapist, the jolly slasher, the fun-loving dope pusher" (*11*:33). A simple identification with such degraded figures is sometimes falsely labeled as compassion. Many modern heroes defy authority indiscriminately to act vindictively against the socially adjusted or constructive man who works for a better life. In other words, the poet and novelist do not remind us of the courage and honor or hope and pride, conscience, pity, and sacrifices which have been the glory of the past. Instead, the reader wallows in the quagmire of contemporary man in a sordid world.

Publishers frequently eliminate many passionate sex scenes from books designed for the teenage market; however, literary passages of gang warfare and violence are becoming much more evident. For instance, a teenager herself, S.E. Hinton, has written *The Outsiders*, a successful first novel which depicts rival warfare between the "socs" wearing Madras shirts and careening wildly around in Mustangs and the "greasers," who fight violently against them in gang fights. A second novel, *Durango Street* by Frank Bonham, colorfully depicts gang fights between the "Gassers" and "Moors" in a housing project. A third book for younger children, *How Many Miles to Babylon?* by Paula Fox, portrays little James getting involved with such toughs as Gino, Stick, and Blue in a dog-stealing racket. Richard Wright (*33*:94) expresses this gang code in *Black Boy*:

> Her words did not sink in, for they conflicted with the code of the streets. I promised my mother that I would not fight, but I knew that if I kept my word I would lose my standing in the gang, and the gang's life was my life.

The subject matter of these novels focuses upon violence, but such books are not "shockers" or ones forbidden to many adolescents, such as are *Catcher in the Rye* and *Rabbit Run*. Although Holden Caulfield in the first novel is resented by some adults, he is a confused, adolescent boy struggling desperately to find the clean, pure, and beautiful in life—an environment clouded by pretense, filth, and phoniness. *Rabbit Run* presents the principal character as a fearful, miserable, male figure who relives his life as a basketball star with nostalgia. A high percentage of this novel has graphic descriptions of intimate sexual acts with a whore, and the concluding pages even explicate some sexual indecencies between Rabbit and his wife, Janice. It seems that Rabbit is more to be censored than pitied. In the words of Eccles, the minister:

> "The truth is . . . you're monstrously selfish. You're a coward. You don't care about right or wrong; you worship nothing except your own worst instincts" (*30*:133).

The novel is a shocking one in its sexual candor, but Updike is a powerful writer who cannot be read with indifference. Robert Carlsen in his volume, *Books and the Teen-Age Reader* (*5*), discusses the shocker and makes some wise suggestions on ways to handle controversial books, which appear in every generation, for reading by sensitive adolescents.

Problems in Teaching

Some of the problems of reading controversial literature lie in the maturity level of the reader. Some adolescents are mature chronologically but are unsophisticated experientially and socially. Ordinarily, a teenager is described as a child from twelve to twenty years of age. Many twelve-year-olds are far too unsophisticated to sympathize with either Holden Caulfield or Rabbit. They cannot imaginatively identify with the principal characters and are merely titillated by the sex scenes. Other young adolescents who have read imaginatively and widely consider depictions of sex acts as part of the normal progress of the plot and look beyond eroticism for some understanding of the foibles of man.

Perhaps, one of the more serious issues confronting teachers and librarians is what to do about such a book as *Man Child in the Promised Land*, by Claude Brown. A protected adolescent in some socioeconomic classes may avidly consume this autobiography, which methodically catalogues numerous sexual scenes and dope acts in a slum culture language which is appropriate in Harlem. City ghetto dwellers can easily identify with Claude Brown who pulls himself up from gang wars, pot smoking, stealing, and dope pushing; but many adults are shocked at the use of slum language and wish to censor the book regardless of its good qualities. In the Highland Park High School library, twenty copies of *Man Child in the Promised Land* are necessary to keep up with the popular demand (*2*). A list of titles of popular paperbacks being read by these teenagers in this same school includes controversial books such as ones by Sammy Davis, Lorraine Hansberry and Dick Gregory, but these pupils are also reading *Pebble in the Sky, The Bridge over the River Kwai, The Diary of a Young Girl,* and *Around the World in Eighty Days.* Daniel Fader and Morton Shaevitz also describe a library reading program using paperbacks in their volume, *Hooked on Books* (*7*). Many librarians are fighting for the intellectual freedom of the teenager and want adolescents to have free access to adult literature with little censorship. In a recent library conference, Friedenburg defined pornography as "literature which arouses sexual excitement in a dehumanizing way." He states that teenagers are fighting the plastification of society. He thinks that the junior novel is frequently dishonest, as it denies to any adolescent except the "bad guy" the motivations of sex, envy, and greed. In his opinion, this continues the infantilization of adolescents (*23*).

The librarian and teacher face many dilemmas concerning freedom to read by teenagers. Modern literature often focuses upon miseries, frustrations, and discouragements of human existence with heroes slugging their way through the morass of filthy gutters, sexual perversions, "pot," and rival gangs. Evil is triumphant over good, or man becomes a non-hero. In the words of Sidney Brustein, "One does not *smite* evil anymore; one holds one's gut, thus and takes a pill" (*25*:141). One is not ennobled by such literature but sinks to despair and ennui. Frye points out that literature has a vertical and a horizontal viewpoint. Man looks at both a better world and a worse one than the one he lives in. In other words, "the range of articulate human imagination extends from the height of imaginative heaven to the depth of imaginative hell" (*10*:101, 105).

In this quest to develop educated imaginations, the problems are many. The social milieu of youngsters is one of activism in a world of gang warfare, hippie protests, anti-war demonstrations, and violent civil rights movements. Newspapers, radios, television shows and movies glaringly speak of rapes, abortions, gangland murders, slug fests, marijuana, LSD, or Methedrine addiction. Modern youth surrounded by mayhem find *David Copperfield* and *A Tale of Two Cities* pallid, quaint, and dull. Unless an artist teacher relates classical masterpieces to our contemporary life, modern youth will tune out literature and turn to other media. In fact, some modern authors forecast that the adolescent novel of the future may be sung, not written, as youth seems to be tuning in with more and more aural imagery. Also, adolescents feel that books must have *contemporary relevance*. Good novels must be "great metaphors of human experience," a means of seeing where the adolescent is and where he is going.

When Robert Beauchamp addressed a group of librarians, he spoke against the "lilac-scented curriculum" of Longfellow and his contemporaries. A member in the audience reminded him that a replacement of the "lilac-scented curriculum" did not necessarily mean the dumping of the garbage can in the front room (*14*:79). One of the greatest challenges of the teacher or librarian is to present literature which is not overly scented with sentimentality or too cluttered up with four letter words and descriptions of sexual perversions. Also, ways to read a novel perceptively must be presented so pupils can see various levels of meaning.

It is difficult to walk the tightrope of selection between honest, realistic, perceptive novels and those in which characters mouth obscene words and indulge in rape, homosexuality, or excesses of sexual ardor. Unfortunately, too many teenage books are resisted like Pablum by sophisticated adolescents who resent stereotyped figures and hackneyed formula fiction.

Contemporary Relevance

Nat Hentoff, author of an excellent novel, *Jazz Country* (*15*), graphically depicts Tom Curtis struggling to discover his personal identity in two worlds —the secure refuge of a middle class home life and the unknown excitement of a jazz world. Youths who were interviewing Hentoff asked him why no one in Jazz Country got kicks from sex, why there was nothing in the novel about marijuana or other drugs, and why didn't the parents of the white boy "bug" him not only about hanging out with black people, but about everything (*16*). Certainly, these adolescents had a limited vision of the imaginative possibilities of great literature although such statements reveal personal problems of youth in a troubled world.

Susan Hinton, author of *The Outsiders* (*17*), offers suggestions to those who are writing for an adolescent market. She says that teenagers should not be portrayed as a carefree group unaware of the problems facing them in our world:

> Teen-agers know a lot today. Not just things out of a textbook, but about living. They know their parents aren't superhuman, they know that justice doesn't always win out, and that sometimes the bad guys win. They know that persons in high places aren't safe from corruption, that some men have their price, and that some people sell out. Writers needn't be afraid that they will shock their teen-age audience. But give them something to hang onto. Show that some people don't sell out, and that everyone can't be bought. Do it realistically. Earn respect by giving it (*18*:29).

The Outsiders, a story of gang warfare, also is a quest for understanding in a troubled world. Adults who are outsiders and ignorant of gang warfare may cringe at these lines:

> "A fair fight isn't rough," Two-bit said. "Blades are rough. So are chains and heaters and pool sticks and rumbles. Skin fighting isn't rough. It blows off steam better than anything. There's nothing wrong with throwing a few punches. Socs are rough. They gang up on one or two or they rumble each other with their social clubs" (*17*:37).

The opinion that adolescents are not being nurtured with enough literature of contemporary relevance is also borne out by James R. Squire in his report on the National Study of High School English programs. He points out some surprising discrepancies between books offered in high school libraries and those chosen independently by teenagers. Whitman conducted a study of titles which gifted students found most memorable in high school. These were checked against the quality and type of books in high school collections. Salinger's *Catcher in The Rye* ranked first and was shelved in only 50 percent of the high school libraries; *Exodus* was second and available in 83 percent of them; and *The Ugly American* ranked third and was found in only 75 percent of those libraries examined in the survey. Most school libraries include such standard classics as *The Scarlet Letter* and *Wuthering Heights*, but many controversial books are banned. Squire indicates that there may be a dual book culture for young reading adolescents, "the acceptable, safe books read in the school library and the preferred titles (some of high literary quality) which can be found in the public library and read on one's own at home" (*26*:95). One of our greatest challenges is to develop a taste for good literature and yet not have teenagers "tune out" novels because they offer too pallid a fare for these youths "reaching out to experience the textures of being."

Reading Imaginatively

In an illuminating article, Angela Broening states succinctly, "To develop good taste, one must taste good books" (*3*:37). Broening surveys numerous research studies concerned with literary taste and finds that there is a relationship between the development of such taste and the following factors: an availability of a range of literature appropriate to the reader's emotional and intellectual maturity, guidance by a teacher and librarian on criteria for choosing the right books for an individual's purpose and mood, direct teaching of interpretative reading skills, a satisfaction in enjoying literature as an aesthetic experience, and a motivation for reading literature as a source of revelation, relaxation, and renewal.

Frequently, young readers fail to appreciate good books because they lack interpretative reading abilities. M. Agnella Gunn suggests at least ten high level reading skills which are significant in building an imaginative approach toward good literature. These skills involve a recognition of the difference between *denotation* and *connotation*; way to recognize *plot and theme*; an *interpretation of characters* through clues, inferences, values, character changes and their causes; a study of aspects involved in *setting*, such as physical setting, time, values, and work done; the *arrangement of the form* of a literary piece, such as organization pattern in time sequence or flashback; an appreciation of the *mood or feeling* of a story and how this mood is produced; a knowledge of *stylistic elements* such as form, sentence structure, and the choice of words; *recognition of "tone of voice"* of the writer, such as seriousness, satire, and humor; *the point of view* of the characters or who is telling the story; and *figures of speech* which offer subtle levels of meaning through symbols, parables, fables, or stories within a story (*13*:111).

Hook has defined literature as writing which appeals to one's emotions, gives an author's personal interpretation of life, is clearly and strikingly written, and is artistic in form and of lasting interest. On the other hand, according to Hook, some reading books appeal to one's emotions or are informative but may lack qualities of good literature such as clear, striking writing, artistic form, or a personal interpretation of life (*13*:110).

Space will not permit a complete description of ways to read a novel imaginatively. Philip Freund in *The Art of Reading the Novel* offers a perceptive study of the major works of Fielding, Melville, Hardy, Conrad, Lawrence, Henry James, Proust, Virginia Woolf, and Albert Camus. Freund points out that amateur readers should learn to rediscover themselves, to know themselves better:

> So the novel is a vessel of life, transparent, like a chemist's test tube. The quintessence of the novel would be the *purpose* of the experiment, the writer's mortal hope. . . . It is the pure essence of life, this controlled experience which the novelist heats before us in his marvelously transparent vessel (*8*:47).

Caroline Gordon points out that the imagination of the writer is the stage on which his characters act out their part. The writer needs to persuade the reader "to step inside the charmed circle of his imagination and stay there long enough to observe "what goes on on that stage" (*12*:128). Perhaps, fantasy literature is the form which taxes the imaginative power of the artist to the fullest extent.

Fantasy. Tolkien, the creator of some of the most highly imaginative types of fantasy in *The Hobbit* and the trilogy of *The Lord of the Rings*, offers some illuminating ideas on fantastic literature in his essay "On Fairy Stories." He speaks of a story maker as being a subcreator who makes a Secondary World in which the mind can enter. When one enters such a world, there is a "willing suspension of disbelief" and things seem true. However, if disbelief arises, the spell is broken (28:37). Imagination also gives an "inner consistency of reality to ideal creations." According to Tolkien, fantasy has the advantage of starting out with "an arresting strangeness," but it is also a difficult art form to achieve. For instance, he uses the example of *the green sun*. Many persons can imagine or dream about such a sun, but "to make a Secondary World inside in which the green sun will be credible" demands a special skill (28:49). Youngsters do have an unblunted edge of belief and a fresh appetite for marvels unless this is taken away from them through a saturation with unimaginative, dull literary assignments and volumes. Books, like clothes, should encourage imaginative creative growth. Some modern fantasies being written for young teenagers offer a freshness of vision which may prepare them for Tolkien's world of Middle Earth.

The Great and Terrible Quest, by Lovett, has some of the same qualities as *The Lord of the Rings* trilogy, although it is much less complex. The clues of "silver hidden in the gold" and "young man hidden in the old" supply the setting for a suspenseful fantasy in which Trad escapes his wicked and cruel grandfather to go with Huon, the white-haired stranger. At times, the forces of evil seem to be more triumphant than those of good, but Trad also finds freedom, companionship, and love to help him through fierce forests and to climb the jagged pinnacles of the kingdom's walls. Another original fantasy of a different type is *Earthfasts*, by William Mayne. Almost immediately, the young reader willingly suspends his disbelief when he meets Nellie Jack John emerging from a mound of grass with his beating drum and a cold white-flamed candle. But when David and Keith discover that he had disappeared under the earth two hundred years ago, the novel gains in both suspense and mystery. The author describes unfamiliar country with vivid imagery until one can almost taste the rich blackberries brushed into ripeness and the hazel nuts in their leafy cups. One also gains an ear for the strange language which offers a sense of age and reality to crumbling castles, earthfasts, and those slightly touchy house spirits, the Boggarts.

Two other recent novels for all ages *Scarlet Sails* and *Casilda of the Rising Moon* offer fantastic elements and take the reader into the Secondary World of the Imagination so beautifully that one feels he has travelled afar on an odyssey of wonder. Little Asole grows up in a strange world with her taciturn, seafaring father, Longren. He has turned to the toymaking trade in order to take care of her. One day a beautiful lover arrives in a vessel of scarlet sails and a dream becomes reality. Although *Casilda of the Rising Moon* is concerned with the beatification and canonization of Saint Casilda, the author has succeeded in imaginatively transporting the reader into a world where a saint walks the dusty road and angels come to brush away her footsteps with their wings. Casilda is a religious miracle, but some of her actions are bordering on the fantastic.

Two recent volumes, *The Witches' Bridge* and *A Long Vacation*, may not strictly be classified as fantasy, as the first is a mystery story and the second one is packed with adventure, but both novels have many fantastic elements. *The Witches' Bridge* takes place in the salt marshes of York, Massachusetts. Here impenetrable fogs and eerie violin music add to the loneliness of young Dan Pride, who longs to dispel the enmity of the people of York against himself and his Puritan ancestor, Samuel Pride, who was wrongfully accused of witchcraft. Through reading this novel, young readers can begin to understand symbolism as some dreadful thing always happens whenever the Fiddler is heard. Even the dog in the story, a ferocious, slinking beast, is named Caliban. Dan learned from his uncle that the forces of evil are powerful. In his bitterness he says

> Those who look for trouble will find it. Evil breeds evil. Fear breeds fear. Hate breeds hate (*4*:70).

A somewhat different novel is the one by Jules Verne, *A Long Vacation*. In February of 1860, fourteen boys of the Chairman School of New Zealand board the *Sloughie* for a summer cruise, but the schooner is cast adrift with no adults to guide her until she is finally crashed on an uninhabited island. Here arises friction and rivalry similar to that in *Lord of the Flies* by Golding. Bustards, vicunas, guanacos, and agoutis are unexpectedly available to help the youths in their battle for survival.

Historical fiction. A different *genre* which may extend imaginative horizons is good historical fiction. In order to appeal to teenagers, most historical novels should have a freshness of style; an unusual approach to an old historical subject; interesting episodes and events which make a novel exciting; vivid, natural unhackneyed language; historical truth and accuracy but not a mere recital of dynasties, kingdoms, important personages who lack vitality; characterizations which are vivid enough to arouse familiarity, enmity, or compassion—not a feeling of neutrality; a sense of reality; and a lack of "phoniness."

Some new novels offer a different twist to a familiar historical event. In *Early Thunder*, Jean Fritz purposely focuses upon the conflict between the Whigs and the Tories at the time of the Revolutionary War. Fourteen-year-old Daniel West detests the Liberty Boys who creep up on Tory porches to leave gifts of garbage buckets with rotten eggs perched on top. West also finds difficulty adjusting to a new life, one in which a stepmother changes his former ways. These are times of dissension which Daniel feels intensely:

> . . . We can differ. That's what freedom is, isn't it? Freedom to differ (9:81).

A second historical novel which has been recently published is *The Dunderhead War*, by Betty Baker. This story is about the Mexican War and Independence, Missouri, around 1846. Young Quincy Heffendorf wants to enlist with the Missouri Volunteers, but he is too young. Uncle Fritz, who has recently arrived from Germany, cannot understand the lack of order and discipline amongst raw recruits and volunteers. He calls them an "army of Dunderheads." The story progresses at a rapid pace, and youngsters realize that the Westward Movement of wagons and troops is fraught with fear, starvation, fatigue, dangers, and overwhelming hardships. Betty Baker depicts scenes vividly. Occasionally appropriate similes such as "Fritz will be about as popular as a skunk in a sweat bath"(*1*:42), or "and he shut up tighter than a bank on the Fourth of July" (*1*:130) elevate the style above the hackneyed pattern of many juvenile books. This same author has written a beautiful historical novel, *Walk the World's Rim*, in which Esteban, the Negro slave, teaches Chakoh, an Indian chief's son, that honor and courage are great virtues.

Another historical novel for younger adolescents is *High Courage* by Rosemary Weir. This is a vivid portrayal of England at the time of the wars between Simon de Montfort and Henry III. Richard suffers great hardships when his father, the Earl of Travers, is defeated in the castle and although he is somewhat foolhardy in his courageous stand, he becomes a believable character in the context of this story.

Older adolescents will enjoy most of the historical novels created by Rosemary Sutcliff. One of her volumes, *The Silver Branch*, depicts a great friendship between Justin, a young Roman soldier posted in Britain, and Flavius, a distant kinsman and an officer in the Eighth Legion. It is also a tale of brutality, violence, and intrigue which is exciting but historically documented.

Heroic epic. Another who has written several novels which could be classified as heroic epic in *genre* is Henry Treece. He has created Hardrada, a trilogy. This is a brilliant depiction of Viking history based on the *Heimskringle* or Sagas of the Norse Kings, written between 1223 and 1235 by an Icelandic chieftain poet, Snorri Sturluson. These books are *Man with a Sword*, *The Last Viking*, and *Swords from the North*. In *Swords from the North*, Harald, the Stern (Hardrada), undergoes numerous exploits in the service of Byzantine emperors and empresses. He travels to Cyprus, Antioch, Aleppo, Palermo, Crete, Tripoli, Damascus, and Jerusalem. This novel is packed with historical adventure, intrigue, and action but offers some philosophical thinking and fresh picturesque metaphors. For instance, as the Norsemen are seated around the log fire Epstein states that "men grow big by suffering" (*29*:58). Later in the novel, when the great Harald is sipping his wine with Bouid, the Moslem, he says "Life is a very difficult book to read, Bouid. Each page seems to have so many hidden meanings and every word has so many various shades" (*29*:120-121). Words are significant to all peoples, and Treece has helped readers empathize with the poetic songs of the Vikings, in tune with another era.

Books for understanding self and others. One group of books designed to develop self-revelation and an understanding of others is a collection listed in *Reading Ladders for Human Relations* (*6*). Outlined in this source are books under such categories as "How it feels to Grow Up," "The Individual and the Group," "The Search for Values," "Feeling at Home," "Living with Change," and "Living as a Free People." Literature such as this is designed to develop some feelings of social sensitivity. A few illustrations follow.

Alberta Armer has written a sensitive novel, *Trouble Maker.* The judge sends twelve-year-old Joe Fuller to a foster home and warns him that he must stay out of trouble. Joe is drifting into serious difficulties, as his father is in prison and his mother is in a hospital. When Joe joins the Murrays, he finds freedom and love, but his old ways are too strong and he gradually steals from the grocery purse and from a cash register in Mr. Murray's drugstore. One junior high pupil told her teacher, "Oh this is a wonderful book." When the teacher asked, "Why?" the child said, "Oh you wouldn't understand." But the youngster did gain great satisfaction in empathizing with Joe and his problem. A somewhat similar story is a new novel for young teenagers, *To Shake a Shadow.* Brad Wilson's father is vice-president of the bank, and Brad wants to be elected an officer of his class. Then suddenly, the newspaper headline "Bank Vice-President Indicted for Income Tax Evasion" crumples Brad's world. He fights back through petty theft, difficulties in school, and finally by wrecking the car of his older brother.

A somewhat different novel is *With Love From Karen*, by Marie Killilea. This inspiring story commences with Karen, a victim of cerebral palsy at the age of twelve. Her family make incredible sacrifices to free her from her constant suffering and painful braces.

Joseph Krumgold, who has already achieved distinction by winning two Newbery awards for *. . . and now Miguel* and *Onion John*, has written another original novel, *Henry 3.* Henry 3 suffers a different problem from that of most children. He is "154 percent" and does not want other classmates to know about his high IQ. His family has moved to Crestview, where competition for social position alienates Henry 3 somewhat from his mother and father. In fact, he wonders why his father is "covered up so deep down." He becomes friendly with Fletch and his grandfather, who have ideas about the future of this new suburban community. After Fletch wins control of all property in Crestview, he asks Henry 3's mother, as a business proposition, to become his legal guardian. She says

> . . . It's a family you're trying to put together. There's a lot more to it than real estate. It's the way you feel about each other. The love you share. What you mean together (*21*).

This novel for younger adolescents shows much sensitivity and probing about values by two perceptive boys.

In helping pupils think imaginatively about works of literature, one can help them become sympathetic. Loban defines sympathy as a "form of social behavior in which one person achieves an intellectual and emotional understanding of another person's state of mind." In his opinion, the process includes a feeling with another being which is favorable, rather than antagonistic in orientation, and a mature emotional response (*22*:5). His study reveals that adolescents in a "least sensitive group" show characteristics which are markedly different from those classified as "high sensitives." The "least sensitives" show strong approval for persons who run their own lives; who are reckless, independent, restless, free, and impatient of all control and law; who are ungovernable, superior, and powerful, free from the need of considering how others will react to what they do. "The high sensitives" have considerable anxieties over their own behavior (*22*:28). Certainly such novels as *Durango Street*, *The Outsiders*, *Man Child in the Promised Land*, and *Black Boy* depict characters with which the least sensitives might identify. The Loban study points out that adolescents need more teacher guidance in reading literature of this type, as concepts require a vigor or refinement of imagination which is missed by many readers (*22*:18).

Also, in his study, Squire reported that a tendency toward "happiness binding" causes a distortion of accurate perceptions of events in short stories (*27*:55). Squire is also disturbed about adolescent readers who rely on familiar and stereotyed patterns of thinking. They offer stock responses, clichés, and stereotyped explanations of behavior and usually fail to recognize the genuine from the contrived (*27*:41). For instance, inexperienced youngsters often read many modern novels concerned with school integration problems which start with a sports story. A Negro fights for recognition and lack of prejudice on a team. Then as the plot unwinds, team members or local citizens rally to the support of the minority teammate. Sophrin's novel, *Quiet Rebel*, is an example of such a theme. The outcome of a race between Bradley Jackson and Bill Grimes focuses attention upon a decision by the Barton

School Board to turn down a districting application which would have permitted the Negro boy, Bill, to attend Barton High. The denial is based on the contention that property values would suffer in an integrated school. *Canalboat to Freedom* has some stereotyped situations, but its plot is based upon historical incidents related to the Underground Railroad. Also, Lundius, the Negro canal boat deckhand, is not presented as an ignorant, cowering Negro fugitive but as the intelligent kindly supporter of Benja, the "hoggee" who works for the coarse, bullying canalboat captain, Roach.

Jazz Country handles Negro-white relations in a less stereotyped manner, and this book is also about an adolescent's quest to discover himself. In one episode, Hitchcock discusses the various selves of a person:

> " . . . There comes a time, or there should, when all those different selves get linked up, and no matter what you're doing, you're basically one kind of person. That's when you can start cooking—when you've sorted out all those different selves, thrown away the ones that are phony and worked on getting the others into some kind of a whole" (*15*:28).

Somehow in *Jazz Country*, Hentoff manages to depict an intensity of emotion of a jazz specialist in flowing muted colors and in vibrant, violent flaming ones. On the street, Big Charlie plays music in a rugged, harsh way. But when he plays his flute, the music is cool and flowing. The blues are "from another world," a world where nobody ever gets hurt or dies. And the blues are like a song of sorrow, as nobody can live in that other world (*15*:40). Another little book, *The Jazz Man*, can be read by an eight-year-old, but it also has a message for all ages. Little lame Zeke lives on the top floor of an old Harlem brownstone house where the long flights of stairs take the dancing steps from his mother's feet. Zeke is a lonely boy until one day the jazz man moves across the court, and the tunes of the jazz man can "play the sad off" his mother's mouth and put shiny silver slippers on her feet. He can play "Daddy out of his no-job blues," and the drippy faucet is a tiny waterfall in the jungle. The roar of the subway becomes the roar of a jungle lion, and the smoke and smell of the city become steamy jungle blackness (*31*:17-22). Weik has caught the innermost feelings of a lonely Negro child and the need for togetherness and love.

Self-involvement. In analyzing literature, much has been said about the necessity of self involvement. James R. Wilson has studied responses of college freshmen to three novels, *The Catcher in the Rye*, *The Grapes of Wrath*, and *A Farewell to Arms* and speculates that "an initial self-involvement is necessary for effective interpretational processes" (*32*:38). Somehow, the personal involvement is more than a surface reading of a plot or story. It is rising to the heights of imaginative thinking and delving deeply into the delicate fabric of the author's structure and style. Also, to paraphrase the words of Atticus in *To Kill a Mockingbird*, it is an ability to "climb into some one else's skin and walk around in it."

One becomes deeply involved with David in his hegira in the novel, *North to Freedom*. David has lived twelve years in a concentration camp and suddenly glimpses a world of green and gold and the dazzling waters of the sea. He watches the worship of others in many churches, but finally finds that he must create his own deity, a God of green pastures and, in his poignant prayer, pleads "God of the green pastures and still waters, I want to thank you because I've learned about happiness and how to smile" (*19*:100).

Conclusion

In educating imaginations of our youth, experience should be stretched vertically to the heights and depths to which the human mind can reach. There should be all dimensions of such experience—the sublime as well as the ridiculous, the tall pinnacles of success and sloughs of despondency, the evil and the good, a heaven and a hell, and "the agony and the ecstasy." Occasionally, the reader experiences literature which cannot be analyzed, as such analysis destroys the glory and wonder of revelation. Two such novels are about famous pearls, the great pearl, perfect as a moon in its silver incandescence found by Kino in a novel by Steinbeck, and the big Pearl of Heaven discovered by Ramon Salazar in *The Black Pearl*, by O'Dell. Here in these two little novels, one can learn of greed, courage, sacrifice, avarice, beauty, and despair and one also clearly hears the tune of evil. Sometimes, the evil tune becomes a loud hammering. Then the song is also one of wonder or creation. Again, the opalescent beauty of the Pearl of Heaven offers a vision of hope, fortune, and glory in the smiling Madonna's hand. One is mesmerized by the evil song of the pearl—yet one is captivated by its beauty as portrayed by both Steinbeck and O'Dell.

Teachers must give adolescents a literary world of such stature that they will reach for it with outstretched hands and searching minds, in the spirit of Saturn in that beautiful excerpt of "Hyperion" by Keats. Perhaps, you remember the scene when the god collapses upon the earth near the pounding surf and mourns about his fate in these words:

> I am gone
> Away from my bosom: I have left
> My strong identity, my real self.

Then he shakes his Druid locks and with a body oozing with perspiration groans

> . . . But cannot I create?
> Cannot I form? Cannot I fashion forth
> Another world, another universe (*20*:859).

It is the literature of the imagination in the hands of educated minds which can grapple with other universes and other worlds.

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Selection of Adult Books for School-Age Readers

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THE DISCUSSION OF this topic is particularly appropriate at this time in our cultural and educational history for several reasons. First, there is an ever-increasing proportion of school-age students compared with the population of our country as a whole. Teenagers, for example, now form an important segment of American consumers for which American businessmen are showing an increasing awareness. Second, books are more available today than ever before in our history, thanks to the omnipresence of paperbacks—good, bad, and indifferent—and to the construction of more public and school libraries. Finally, thanks to the interest of the federal government in improving education at all levels, more funds are now available to librarians to purchase more books and other instructional materials. In fact, two kinds of current complaints from school librarians are unique if one considers the last three decades. One type is the complaint that there is no room to house the many new books which they now have more than ample funds to purchase, and the other, that they have so much money they do not know what to do with it. Twenty years ago, one heard neither.

To formulate any worthwhile criteria for selecting adult books of interest to school-age students requires a knowledge of these three pertinent factors. Those who are responsible for making such selections—whether they are teachers, librarians, or parents—obviously must know something about the interests, ideals, and aspirations of adolescents (here considered as the secondary school students, grades 7 to 12). Knowing the nature of the adolescent, however, is not enough. The selector of adult books must have a rich acquaintance with the best books of the past and the present. He must also have that rare and undefinable quality of "good taste" so as to know what to recommend. The third requisite is the obvious one—availability of adequate funds.

The development of the procedure for recommending adult books for adolescents has progressed through several stages. At first, such recommendations were made by adults, ostensibly interested in good reading and eager to inspire young people with the same enthusiasm. Booklists have been compiled by experienced teachers, librarians, and bibliophiles, at least for the past seventy-five years and undoubtedly longer. In fact, when the so-called Standard Classics of the 1880's began to dominate secondary school English programs at the end of the nineteenth century and during the first two decades of the twentieth century, there were usually two lists of books recommended—one for intensive class study and the other for individual reading. Publishers then came out with their lists of classics to meet the demands of the College Entrance Examination Board (*7*). These recommendations for individual reading were, for the most part, literature of the nineteenth century or earlier. Hardly a contemporary book was included.

Lists were later prepared by curriculum committees of state and local school systems. In large city school systems, almost every high school felt it necessary to prepare a list of what came to be universally known as "supplementary reading." I have still retained the *Brooklyn Boys' High School Handbook*, which was purchased in 1920 when I entered, with its substantial list of recommended books, term by term. Many libraries prepared their own lists, and these served as guides to teachers and parents. There has never been a dearth of recommended lists of books for young people. In fact, one or more doctoral dissertations in library science could profitably be written about these recommended lists, their preparation, promulgation, and influence. To my knowledge, this kind of study has not been made, and it should be useful to those who are interested in knowing how to build lasting reading interests in students.

What Early Lists Lacked

The only trouble with the early lists is that, from the evidence offered by the students themselves, the books did not, in the main, appeal to young readers. For every adolescent who developed a life-long interest in books as a result of reading the books on these lists, there must have been a thousand who continued to read trash or nothing at all. Something must have gone wrong, somewhere along the road, between the selectors and the adolescents. What many of the early list-makers failed to take into account was the young reader for whom they were making these recommendations. The intentions were good, but the results were disappointing.

Have Current Principles of Selection Been Improved?

Today, helpful guidelines are available for those who would select suitable adult books. The Bill of Rights of the American Library Association certainly contains valuable suggestions and lists the following as responsibilities of a school library:

> 1. To provide materials that will enrich and support the curriculum, taking into consideration the varied interests, abilities and maturity levels of the students served.
> 2. To provide materials that will stimulate growth in factual knowledge, aesthetic values, and ethical standards.
> 3. To provide a background of information that will enable students to make intelligent judgments in their daily lives.
> 4. To provide materials on opposing sides of controversial issues so that young citizens may develop, under guidance, the practice of critical reading and thinking.
> 5. To provide materials representative of the many religious, ethnic and cultural groups and their contributions to our heritage.
> 6. To place principle above personal opinion and reason above prejudice in the selection of materials of the highest quality in order to assure a comprehensive collection appropriate for the users of the Library.

While these principles are no doubt unobjectionable, they are far too general to assist the busy librarian who has a great deal of money to spend but too little time to read the thousands of adult books that are suitable for the student readers in her library. Of course, there are easy ways out by consulting such compilations as *Doors to More Mature Reading* (*14*), or *Books for You* (*1*), or the *Senior Book list* (*6*) and *Junior Book List* (*5*) published annually by the National Association of Independent Schools (Alas, the March 1967 issue of these valuable annual compilations will be the last!), and *Books for the Teen Age* (*15*) published annually by the Young Adult Division of the New York Public Library for the past twenty or more years. All these and many others can assist the well-intentioned but harassed librarian or teacher or parent in the quest for the best adult books for young readers.

However, some librarians and teachers may ask, when making their selection based upon their own reading and judgment, "What criteria do I follow?"

Here, too, there is help in sight. The first is a series of suggestions on selecting adult novels, taken from Hanna and McAllister's *Books, Young People, and Reading Guidance* (*4*):

> Sometimes young people find adult novels unsatisfying because the content proves dull and uninteresting. The theme may be too mature, the construction too

> involved, the style too contemplative, or philosophical, or too weighted with description. Often small print and narrow margins make the format unappealing . . . Many novels are too long, for the adolescent is usually in a hurry and wants books he can finish quickly. After all, there are a great many other things to do besides read and all of them are important and very pressing (4:118).

There is, furthermore, the ever-present problem of the suitability of adult fiction for school-age readers. In this respect, too, Hanna and McAllister offer helpful guidance:

> Of the novels that are considered interesting and readable by the adolescent, many are considered unsuitabl. by his elders. not
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> selection (4:119).

What Do the Book Selectors Use as Criteria?

To determine criteria used in selection, sources such as *Books, Young People and Reading Guidance* and numerous articles in the various library journals where consulted. In addition, it seemed profitable to find out what librarians and teachers who have served on book selection committees have used as their criteria. Hence, a letter was sent to all the members of the Committee on Senior Booklist, the Committee on Junior Booklist, to the committee that prepared *3,000 Books for Secondary School Libraries* (9), and *Doors to More Mature Reading*, and to Richard S. Alm, editor of *Books for You*. Their answers, appearing in print for the first time here, represent the latest thinking on this subject and hence merit attention. Those who responded to this limited survey, many of whom answered in considerable detail, deserve profound thanks and appreciation.

Pauline Anderson, Librarian of the Andrew Mellon Library of The Choate School, Wallingford, Connecticut and a member of the N.A.I.S. Committee that compiled *3,000 Books for Secondary School Libraries* mentions the following as basic principles, in addition to the American Library Association's Bill of Rights already mentioned:

1. No books in the "gray areas" of acceptable taste to be included.
2. Materials of literary value to be chosen.
3. The authors of the selected books to be the best authorities in their fields available at the time.
4. Materials hinging on the sensational side to be avoided.
5. In case of translations, the most accurate ones to be selected.
6. No book to be included which would not contribute to the academic, moral, or personal growth of the individual student.

Mrs. Locke K. Brown of the Springside School, Chestnut Hill, Philadelphia, reveals the criteria employed by the Committee on Senior Booklist of the N.A.I.S.:

> Generally, the criteria for evaluating these books include excellence of writing and some relationship to the student's actual, vicarious, or potential experience. Thus, for example, Molly Mahood's *Joyce Cary's Africa* was rejected by the committee, because, although it was itself excellent and a real contribution to the understanding of Cary, it was too specialized to be of general interest at the high school level.
>
> Without departing from these guidlines, indeed consistent with them, we may list a book which appears on the surface to be racy, and for which we have occasionally been criticized. The point in this instance should be made that the committee does not reject a book merely because it is racy. If sordidness or violence plays an integral part in an artistically viable and significant book, then the committee has no objection to it. On that basis, for example, the committee included Jesse Hill Ford's *Liberation of Lord Byron Jones*. For failing to meet these standards, the committee rejected a very bad novel, *The Beasts*, by Leslie Garrett, because it was vicious with no objective other than being so.
>
> In all of this, of course, it must be remembered that the student body of a demanding school has a great deal of freedom in what it reads, both in its leisure and in its curriculum. It can be relied on to exercise a full degree of discrimination and critical judgment. Because of this, it can read certain books with profit thatwould be devastating to less able students. This is a particularly important aspect of what I mean when I say that we choose books in some relationship to student experience. Because the experience, as far as training and judgment are concerned, is relatively wide, so can the selection be broad.

Although Mrs. H.L. Richardson of the Committee on Senior Booklist did not suggest any criteria, she commented with insight on the reading of adolescents in this way:

> I think the one thing important to adolescents in their reading is reality. They are anxious to know how the world really is and how other people solve their problems. This explains, I think, the popularity of *The Diary of a Young Girl* (by Anne Frank) and *Death Be Not Proud* with young people. They certainly do not want to read that strange breed of book, the teenage novel—a book of dating problems written about teenagers for teenagers by adults who are still children.
>
> Because they are looking for answers, books of controversy and books expressing views not generally held by their parents and teachers are interesting to adolescents. I have the feeling that although the adolescent has had more thoughtful attention from adults in this generation than in previous ones, he has also had less understanding and comprehension.

Elinor Walker, Coordinator of Work With Young People and one of the compilers of *Doors to More Mature Reading*, has some revealing comments on the criteria which she uses for the Carnegie Library of Pittsburgh:

> It always amuses me to hear young teachers who indiscriminately recommend Faulkner and his ilk to teenage readers say that librarians are trying to protect young readers from the facts of life. I wonder if they think that teenagers live in a vacuum. Actually, the seamy side of life is thrown at them from every direction. Some magazines, many newspapers, radio and most TV, theatre and movies are concerned with little else.
>
> My theory and practice have always been to buy only books which have some positive value. Any negative qualities have to be *far* outweighed by the positive. We buy some books which we know are mediocre as far as writing goes, but this is justified by contents which have something worthwhile to say to the young person. No matter how beautifully a book may be written, we do not buy it if it has nothing to say to teenage readers. Some books are too nostalgic or too far outside the young people's experience to be appreciated by them. I think it is important that books give young people some assurance that there is good in the world, and that it often triumphs over evil. I maintain that realism includes the good as well as the bad, although many people do not agree with me.
>
> You will note in the Preface to *Doors* we said that we chose books "that bring challenges to young people, that widen their horizons, and that deepen their appreciation of language, of truth, of beauty, of life itself."
>
> We often refuse to buy some of the titles recommended by ALA as being appropriate for teenage readers. We do not buy a new title on a subject just because it is a new title. If it does not add anything to what we already have, we think it is not

> worth buying. We have teenage readers who review books for us and discuss them at reviewing meetings, and we find they are more choosy than we are. *We* do have to keep the slower, poorer reader in mind.
>
> I am sure that I have not said anything new or startling. We used these same criteria in selecting books for *Doors*. For that publication we had the advantage of having tested everything with our readers, and we knew what their reactions were to the titles we chose. That is one reason we have teenagers help review new books here in Pittsburgh.

Donald W. Allyn, another member of the committee that compiled *Doors to More Mature Reading*, made the following statement of principles that guided the members of this committee as well as those who compiled its companion volume, *Book Bait* (*13*):

> In the preface to *Book Bait*, the companion volume to *Doors to More Mature Reading*, is the statement that the books included not only "give lasting pleasure, but they also contribute to the growth and understanding of the young people who read them. They help in building a sound philosophy of life, and they offer some of the knowledge, tolerance, and courage which will enable young people to face their problems with a determination to solve them." I like to think that there is no such thing as a "young adult book." There are thousands of books, some of which young people like to read and which contribute something to their particular stage of development. Identifying these books is a matter of listening and watching to find out which titles are duds and which are demanded year after year. When we put together *Doors*, we were combining our collective opinions about books which we knew appealed to some young people and which could be introduced to other teenagers with a good chance of success. When a new book is published, the librarian reviewing it may sense that it will or will not appeal to young adults, but its true test comes when the students pick it up.

What Are the Reading Interests of Young People?

Throughout, mention has been made of the reading interests of the school-age reader; the remainder of this article will be devoted to this topic. Perhaps the most extensive investigations of this subject are those made by George W. Norvell over a period of twenty-five years. In 1950, he published his *Reading Interests of Young People* (*10*), in which more than 50,000 students and 625 teachers participated from all types of communities of New York State. In all, 1,700 selections widely used in secondary schools were listed in the order of choice by boys and girls of grades 7 to 12. In 1958, Norvell published *What Boys and Girls Like to Read* (*11*), in which he studied the opinions of 24,000 students in grades 3 to 6. The statistics are probably the most impressive of any similar study.

Whereas Norvell's studies are valuable for their statistical significance, there have been complementary studies of the adolescent's reading tastes that should be helpful in the search for criteria. Space will permit mention of only a few of them. In the January 1965 issue of *Top of the News* (*12*), Helen Wilmot of the Young Adult Services Division Board of the American Library Association describes the results of a questionnaire addressed to senior high school students who were leaders in sports, in honor societies, or of other groups within the school. The question asked was phrased as follows:

> Because we feel the above to be true (the quotation from Aldous Huxley used to end this article) we thought it would be fun and interesting to have you tell us what books or books have influenced you. We are asking your opinion because, though still in your teens, you have already shown traits of leadership and have the respect and good will of your fellow students (*12*:143).

Over 3,000 questionnaires were returned from 138 areas. Of these, 700 came from non-leaders of the schools. Although 3,000 replies may not represent the viewpoints of millions of teenagers, nevertheless, they do represent the groups surveyed. As Miss Wilmott analyzed the findings, she found that young adults are primarily concerned with three areas:

> 1. The individual—his growth, personality, and philosophy. This may be brought out through character development in fiction; religiously and ethically, as in the Bible and Gibran's *The Prophet*; through ideas set forth by the "great minds" of all time or through career-based fiction and nonfiction. Basically, this is the teenager's search to find himself. . . .
> 2. He has concern for social problems and social responsibility, whether it be the great national concern of Civil Rights or the problem of the mentally retarded, the alcoholic, or the juvenile delinquent.
> 3. He is concerned for the world he lives in on both the national and the international levels, and he often shows a deep interest in and appreciation for his American heritage. He often mentioned that what he has read has given him a determination to do something about a situation—if only to better inform himself (*12*:144).

Those of us who have been teaching for the past few years and have read the literature dealing with adolescents' reading interests may find nothing particularly new about the three above-mentioned points. They have been found in the literature of at least the past three decades. What is of interest is that conclusions of the 1930's are still found to be valid in the 1960's. Thus, despite all the apparent changes in behavior, dress, social activities, and attitudes of today's adolescents, basically their reading interests have not changed noticeably in the past thirty years; and they will probably not change much in the next three decades. This fact ought to be of some comfort to the teacher or librarian who has to make long-range purchases.

The most recent publication covering the entire range of literature for school-age readers is G. Robert Carlsen's *Books and the Teen-Age Reader* (*2*). Professor Carlsen is one of the most knowledgeable experts in this field, and his book is the most useful guide to teachers, librarians, and parents available today. Understanding both the nature of the reading experience and having a rich acquaintance with literature on all levels of both the past and the present, he has provided a handbook that answers the question raised in this paper, as well as many other related questions. His Chapters 6, "The Popular Adult Book," and 9, "The Place of the Classics," contain a wealth of practical suggestions with many specific titles at the end of each chapter. It is the kind of book that can be read and reread and will continue to enrich the reader and provide deeper insights into this fascinating area. In addition, Professor Carlsen's address given at the American Library Conference in St. Louis, July 2, 1964, is reprinted in the January 1965 issue of *Top of the News* (*3*). The article, which is written with his usual clarity and perceptiveness, is entitled, "For Everything There Is A Season" (*3*). It is valuable because it describes both the reading habits and the reading content of adolescents. Rarely has so much good sense based on sound scholarship been expressed in so few pages. In a certain degree, his book is an amplification of this discussion. The four areas of content are quite familiar to those who have had much to do with developing the reading interests of adolescents. The topics are

1. *The Search.* Young adults choose books in which individuals are looking for a direction for their lives . . .
2. *Problems of the Social Order.* Just as young people are involved with their own personal problems, they are also concerned with the problems of their society. . .
3. *The Bizarre, the Off Beat. The Unusual in Human Experience.* Apparently, in looking for direction, the young adult is curious about the fringes of human life. . .
4. *The Transition.* Perhaps the single theme most sought by the young adult is the book that details the movement of a character from adolescence into early adult life (*3*:106-108).

These four areas of content happen to be the most popular, but there are many more. Luckily, there now is a much greater understanding of both literature for adolescents and their tastes in literature than was true in the past.

How To Know the Best

The words "taste in literature" raise the question as to how teachers or librarians can be sure of showing the best taste. Here a field of inquiry is opened that goes back to Aristotle's *Poetics* and has by no means ended with the New Criticism. More than a quarter of a century ago when I was asked to discuss the subject "What Makes Great Drama Great?" my criteria eventually became a chapter in *The Play's the Thing* (*8*). Although these were originally intended for selecting plays, they are just as applicable to other literary *genres*:

1. Universality of appeal, in time as well as space.
2. Creation of living characters in convincing situations.
3. The play must stir, move, enrich, or transform you.
4. The language of a great play is superior to one that is inferior.
5. Great plays, in common with great literature of all varieties, will teach you about life, how people think, act, and should strengthen your hand in facing your life problems.

These five simple criteria have helped many a teacher and librarian and hopefully may continue to do so.

Conclusion

This article has attempted to present some of the major problems involved in selecting adult books for school-age students by demonstrating some of the principles that have been used for the past seventy-five years. Some of these principles have never succeeded in accomplishing their purpose. The more successful practices have been revealed by actual practitioners in the field of book selection. With a better knowledge of the adolescent's interests and a richer acquaintance with literature of both past and present, perhaps individuals can succeed in achieving the goal so well expressed by Aldous Huxley, "Every man who knows how to read has it in his power to magnify himself, to multiply the ways in which he exists, to make his life full, significant and interesting" (quoted in *12*:143).

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Relevancy Of Content To Today's Students

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MY FIRST BEGINNING is musical—a selection from one of the best selling popular records (*1*) of the day. Its lyrics read

> I read the news today oh boy
> made the grade

Omitted due
to
copyright
restriction

Omitted due to
Copyright
restrictions

I'd love to turn you on.

It is called "A Day in the Life," the final song on the Beatles' recent album, *Sgt. Pepper's Lonely Hearts Club Band.* This song and the one mentioned later should be heard. Just to read the lyrics is to lessen the effect immeasureably.

My second beginning is a statement by Marshall McLuhan from his *The Medium Is the Massage* (2:125).

> Television completes the cycle of the human sensorium. With the omnipresent ear and the moving eye, we have abolished writing, the specialized acoustic-visual metaphor that established the dynamics of Western civilization.

I quote Professor McLuhan not because it is now fashionable to do so but because what he says does seem to have a certain pertinency to what we are doing here. He seems to imply that reading itself is now irrelevant. Present-day students comprise, he maintains, the first "post-literate" generation.

The Contemporary Student

Whether or not one agrees with Professor McLuhan, he is presenting ideas with which we as teachers must come to grips. I am sure that we do not feel that reading should be irrelevant, no more to the lives of our students than to our own lives. I am equally sure that we realize that showing our students the relevancy to their lives (relevancy in terms of anything other than future pragmatic success) of anything that is done in the classroom is more difficult today than it was five years ago.

I say five years not because I believe it is the exact span of time but because I want to suggest that students are changing at a rate that is staggering. There has always been a gap between generations, and each generation has decried this gap to be the widest ever. I wonder, however, if those of us who feel that the present gap is indeed the most profound ever are not correct. And I suggest that it is not a gap between just generations. We can no longer say that it is more difficult to teach the students of this generation than it was those of the last generation, for it is no longer a question of decades. It is a question of a handful of years.

Today's students are post-atom bomb; they have never known a time when the world could not be instantly destroyed. More concretely, they lived through the Cuban missile crisis.

They also lived through the death of, to them, a very beloved president. If you were in a classroom when the announcement of the assassination came over the PA, think back to that moment, forgetting if you can what you felt and remembering what the reactions of your students were. Would the students under General Eisenhower have reacted so deeply? Or those under Mr. Johnson? And they literally did live through it; how many, do you think, left their television sets except to sleep?

While they were thus engulfed, they were able to witness a deed that many of us still find hard, in its outrageousness, to comprehend, the murder of the assumed murderer himself, done on camera while he was supposedly under police protection.

They also saw Martin Luther King and Medgar Evers killed. They saw the actions of the police, and their dogs, during the various marches in the South. Students from the North heard their parents preach integration and then saw them flee to the suburbs when the first Negroes moved into the neighborhood. Many have lived all of their lives in the suburbs.

They are living through a war that many of the most respected men in the country say is wrong, a war that daily grows more ugly, a war against a people whom we cannot possibly hate but against whom we use such devices as the defoliation of the countryside and napalm.

They are living through a period in which the credibility of the holder of the Office of the Presidency is continually and viciously questioned.

They are living through a period in which everyone deplores the abominable conditions of our cities, yet no one seems able to do much about it. And, at the same time, they see billions being spent on a space program.

They have lived through the summer of 1967, a summer which, through its riots, revealed to everyone how much pain and hate there are in this country, a summer after which no one could be the same.

My point is this: the students whom we teach—to whom we assign books—have grown up and have been formed in a period of extraordinary complexity. They reflect this complexity. Any discussion of what we should have them read must start from that premise. What we ask them to read must be relevant to their own complexities and to the complexities of the world that they see.

Two other factors have helped to form students. Not only are they post-atom bomb, they are also post-transistor radio and phonograph and posttelevision. I shall discuss the transistor radio and phonograph briefly. Today's students are the first generation who have had the opportunity to envelop themselves in musical sound continuously (we might call much of the sound *noise*, but they call it music and they listen to it). When they are in a car, the radio is on. When they are on the beach, the radio is on. When they are walking down the street, often they are listening while they walk. One gets the feeling that many of them would never have the radio or the phonograph turned off, except that their parents occasionally insist. Our students are a group who do not know silence.

Involvement. Television, Professor McLuhan suggests, is the prime reason why students are post-literate. Before the advent of television (and the students in today's schools have never been without television), the primary way of indirectly experiencing reality was through reading. A person either experienced reality directly through his own participation and observation or he read about it (and before he could read, he was read to). The primary means through which students have indirectly experienced reality is television. This fact has enormous implications not only about the central question of relevancy but also about the difficulties that we face in getting our students to read anything, relevant or irrelevant. I shall touch upon only two of these implications.

First, consider the way reality is experienced through reading and the way it is experienced through television. The differences—and they are total—lie not in the area of activity in the case of reading and passivity in the case of television, as seems to be commonly thought. Instead, an essential difference lies in the area of detachment and involvement. To read, no matter how affected one is by what he is reading, is to remain detached, to remain at least one step removed from the reality being presented. To watch television is to become involved with what one is watching. Would the affect on the nation of the Kennedy assassination and funeral have been the same if the nation could only have read about it in the papers and not seen it? Absolutely not. People wept because they were watching, because they were involved.

There is another major difference in experiencing reality through these two ways. Think of a chaotic scene described in a book and depicted on the television screen. In a book, no matter how chaotic the scene is, it is presented in a way that is the antithesis of chaos, in neat rows of evenly spaced type going across the page. On the screen, a chaotic scene is presented in all of its chaos. In a book a scene that is ugly is presented on a page that is handsomely laid out; on the screen a scene that is ugly comes through as it is, ugly.

Our students, then, have been conditioned in their indirect experiencing of reality to experience it as it actually is and in a way that invites if not demands total involvement.

The hippie phenomenon. Conditioning might well be at least a partial cause of the second major factor that affects relevancy. This is the phenomenon of the hippies. We are foolish if we ignore this phenomenon, if we feel it is no more than a fad that will go away. In its present external form, it might go away. What it represents will not go away. Most of our students are not hippies; all of them are being affected in one way or another by the hippie movement. First, I believe the hippie movement is no more than an extension, a carrying to an extreme, of two drives that seem to be particularly present in the adolescents with whom we work. Second, the example of the hippies satisfying these drives cannot but increase the force of these drives in the adolescent community as a whole.

The hippies, they tell me, are protesting the stupidity, the brutality, the greed, the phoniness — above all, the phoniness — that they say is found in the older generation. Most of our adolescents would say that they feel the same things. The hippies are also attempting to become totally involved with reality. They want to experience everything and to experience it completely. They want to remain detached from nothing (except, perhaps, adults and adult values). It is a mark of today's students as a whole that they want a degree of involvement with reality which they feel is missing in the adults above them.

I do not suggest that all teenagers are listening to the Beatles. But the Beatles are indicative of many things, particularly levels of response. A good example is the following song (*1*), not just the lyrics, but the whole as a total musical composition. The song is "She's Leaving Home":

Wednesday morning at five o'clock as the day begins

Omitted due to
Copyright
restrictions

s)

essing gown

g)

d

y years. Bye,
She's leaving home bye bve

I have played this song to classes, and the result has been uniform; those who had not heard it before have been impressed (this includes those who are intellectually anti-Beatles); all have been moved. They have been moved, no doubt, partly because they feel the poignancy of the situation in the song. But it is more than this, I believe. They are affected by the total structure of the piece, and this structure is complex. Notice just one phrase

She's leaving home after living alone
For so many years.

and the wealth of meaning that is packed into those ten words.

If you have listened to this record, think back to the complexity of the musical structure: the introduction by the harp, the development by a string octet, the handling of musical theme as if it were chamber music being played. The same complexity, with the addition of a seemingly deliberate obscurity in meaning, is present in the song, "A Day in the Life." It is to these songs, or songs like them, that students are listening; it is to their complexities that students are responding. Is it realistic for us to expect them at the same time to respond to

> "Well, yes, Master Marner," said Dolly, who sat with a placid listening face, now bordered by grey hairs. "I doubt it may. It's the will of Them above as a many things should be dark to us; but there's some things as I've never felt i' the dark about, and they're mostly what comes i' the day's work. You were hard done by that once, Master Marner, and it seems you'll never know the rights of it; but that doesn't hinder there *being* a rights, Master Marner, for all it's dark to you and me."

> "No," said Silas, "no; that doesn't hinder. Since the time the child was sent to me and I've come to love her as myself, I've had light enough to trusten by; and now she says she'll never leave me. I think I shall trusten till I die" (*3*: 177-178).

I suggest that we cannot expect students to respond to works like *Silas Marner*. I shall give reasons for this suggestion later; but before I do, I wish to make a comment about adolescence in general.

The Task of the School

The primary explicit task of a school is to teach those things which it and its community deem important to know. At the same time, however, that the school is fulfilling its function as a teacher of knowledge and skills, it is a prime factor in the growth and development of its students. And perhaps we sometimes forget that the main concern of the adolescent, albeit generally an unconscious concern, is not to learn what the school offers him in its courses; his main concern is to mature into the adult that he is to become. I do not maintain that we as teachers need to address ourselves directly to this main concern of the adolescent; but if we are to teach subjects successfully, particularly English, we had better be sure that what we are teaching, and how we are teaching it, correspond in some way to the student's main concern.

In *The Vanishing Adolescent* Edgar Z. Friedenberg says that the main developmental task of the adolescent is "self-definition. Adolescence is the period during which a young person learns who he is, and what he really feels. It is the time he differentiates himself from his culture, though on his culture's terms" (4.29). He further says that the primary obligation of a school is to assist the adolescent in this task of self-definition by "clarifying for its students the meaning of their experience of life in their society" (*4*:75). The school must help the student to determine what makes sense in terms of his view of himself and his social role (*4*:84).

We cannot deny that self-definition is the student's primary task and that this is done in great part through the process of clarification that Friedenberg describes. Nor can we deny that anything that we have the student do which he does not recognize (again, on an unconscious level for the most part) as contributing to this clarification is going to be seen by him as irrelevant. This is particularly true with reading. Only that book which helps the student to clarify and thus to define is going to be seen by him as relevant and will thus be for him an experience that has meaning; all other books will be irrelevant and meaningless.

Relevancy for The Student

The premise, therefore, on which any discussion of the relevancy of books for our students must be based is that they are *today*'s students. This means that they are students who have experienced and who reflect a very complex reality; who have had television, not reading, as their primary means of indirectly experiencing reality; and who seem to demand an involvement with reality greater than they see in teachers. They are also adolescents with their own developmental tasks, tasks counter to which teachers cannot work. Concretely, what does this have to do with the books that teachers have them read?

Despite the title of this discussion, I suggest that we cannot concern ourselves just with content. A book is more than content; it is an entity in itself, and content is but one part of it. If our approach to reading is based solely on content, I believe we are doomed to failure. Students can get content on television in a way to which they are accustomed. To approach a book only through content is to approach it only as the reality it is about. What must be done, instead, is to approach it as a reality in itself, which in itself can be experienced.

If we are to succeed in making reading a part of our students' lives, what must be done is to enable them to experience the novel, not what the novel is about; the poem, not what the poem says. This can be done, however, only if the content is relevant. Content will be relevant to a student only if it corresponds in some way to reality as he knows it or can imagine it and if it contributes in some way to the clarification process through which he is defining himself. In the limited space here, I am unable to supply an exhaustive list of recommended books. I shall simply try to suggest a few titles as examples.

I, most emphatically, do not mean that content's correspondence to reality must be a correspondence to the life of the teenager as such — that the content should be about teenagers. Generally, books about teenagers do not work with teenagers because the teenagers depicted are not teenagers as real teenagers know them. *Catcher in the Rye* works not because it is about a teenager but because it is real.

Nor do I mean that the content must be "realistic." If the correspondence to reality had to be photographic, Tolkien's trilogy, *The Lord of the Rings*, would not have the enormous audience among the young that it does. Is Tolkien popular just because he offers an escape into fantasy? I think not. It is a fantasy world that he has constructed (and note how superbly he has constructed it); this is a major factor in its popularity; but within that fantasy world operate the same forces, drives, and conflicts that students see in the real world and with which they are coming to grips.

The world of the novel can be foreign to the experience of the student

Herman Hesse is popular among the more sensitive young readers, particularly his *Siddhartha*. Yet, how many of these readers truly see the full meaning of Siddhartha's experience? Eastern mysticism, though much in vogue among many of our young, is not the easiest thing for the Western mind to grasp. However, even though students might not fully see *Siddhartha*'s significance, they must understand enough of it for it to have some meaning for them; and though Siddhartha's experience is foreign to them, perhaps students see in it a way out of their own dilemna in how they should relate to reality.

We must admit that it would be difficult to make any human situation — which is, after all, what literature is about — totally irrelevant to reality. In discussing relevancy of content, therefore, one cannot divorce the situation presented from the way that it is presented. I fear too many of the books assigned fail in this presentation of reality.

Silas Marner is an example. Perhaps a gifted teacher who truly believes in *Silas Marner* can make it work for today's students. I doubt that there are many who can. Certainly the human situation in the novel is real; but is its presentation real for today's students? Its characterization, its plot development, its human situation as such are handled too simplistically for today's students. My students generally characterize their experience with it as "pleasant," which often has the connotation of being a judgment not far above "dumb." This last judgment they reserve for a novel like Robert Nathan's *The Enchanted Voyage* or Jessamyn West's short story "The Hat." In both cases, part of the failure lies in the situation being handled too simplistically.

A different problem occurs with *Pride and Prejudice*. As a novel, I do not believe it cannot be faulted on any grounds; yet my experience has been that most students do not really like it. I think the cause of its failure is that the world Miss Austen so beautifully creates is too remote from any reality that students have experienced. It is not fantasy, nor is it foreign; it is just out of date.

With *Wuthering Heights*, however, I often have good results. This used to strike me as rather strange. I think what happens is this. Miss Brontë's world is foreign to the students; they do not know this world, but Miss Brontë makes them believe that it exists. And the emotional storms in the book, though greater by far than any the students are likely to have, can be seen by them as archetypes of the emotional storms they might have.

Modern works would, on the whole, seem to have a better chance of succeeding than the classics; but their being modern is not a guarantee of success. My experience with *The Bridge over the River Kwai* has been poor; my students do not seem to be able to relate to the motivations of the hero. The fault does not seem to be with the motivations abstractly considered, but with how they come across in the book. Two works that I have had great success with are Camus' *The Stranger* and Salinger's *Franny and Zooey*. I did them together with an above average sophomore class, playing each book off against the other, and the students were tremendously excited. It is easy to see why. In two brilliantly done works, they saw presented two opposite answers to the problem of alienation, perhaps one of the most acute problems of their age.

I shall close with Shakespeare. At the end of the 1966 school year, I asked two of my senior classes (an average and an above average class) to make a list for me of any books they had read which they considered significant or meaningful or worthwhile. I did it partly because I knew I would be writing this paper, partly because I was curious. My results matched those reported in the journals: with three notable exceptions, the titles that appeared on the lists were not titles that had been assigned. The exceptions were interesting. *All the King's Men* was listed frequently. In light of the premises that I have been discussing, I think it easy to see why. The second exception, and this did surprise me, was poetry, particularly metaphysical and modern poetry. The third exception was Shakespeare.

Space limitation does not permit me to draw much of a conclusion and I shall limit myself to Shakespeare, not poetry. We did four plays: *Romeo and Juliet*, *Hamlet*, *Othello*, and *Macbeth*. *Hamlet* was the most popular. I think Shakespeare was successful with many of the students because they saw in his plays recognizable human beings coming to grips with recognizable human problems.

In essence, perhaps what they saw in the plays was the problem of being human. And what is more relevant than that?

Conclusion

I have listed a few titles, with a few comments about each, in an attempt to demonstrate that my experience has revealed that no one type of book is relevant and no one type is irrelevant. It is with this thought in mind that teachers must approach the problem of the relevancy of the books assigned. Each book must be judged individually. Some traditional ones will be seen to be irrelevant, either because of the content itself or the presentation of the content. Some surprising ones will be seen to be relevant. The same is true of modern works.

In making judgments, teachers must keep clearly in sight who it is that will be reading the book. Perhaps Professor McLuhan is correct in all of the connotations of his suggestion that students are post-literate; there is no question that their primary way of indirectly experiencing reality has been a way vastly different from reading. Teachers must keep this fact in mind when they are judging a book. If my suggestion is correct that as a group our students demand involvement, then what they are asked to read must be able to involve them: they must be able to participate in a book as an experience, not study it as an assignment. The reality that students have experienced has been complex; what they are asked to read must reflect this complexity. The process of self-definition is an all consuming one for students; what they are asked to read must have a place in this process. Only if these conditions are met, I suggest, will what they read be relevant.

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Media For Disseminating Critiques

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IF ONE BELIEVES with the distinguished British poet, Walter de la Mare, that "Only the rarest kind of best in anything can be good enough for the young" (*10*), then he is committed to the importance, even the urgency, of such a mundane subject as "Media for Disseminating Critiques of Books for Children and Young People." For it is largely through the intelligent use of these media that teachers and librarians can provide for the young "the rarest kind of best"—both the old and the new—in children's books. Few adults have the depth and breadth of reading background to choose the best of the old; fewer still have access to the deluge of new books and the time for reading to apply the criteria of quality necessary to choose the best of the new. Few are equipped to choose the best in the various subject fields, the best for the beginning reader, the reluctant, the less able, and the mature reader, the best for promoting good human relations and desirable values and behavior patterns, the best produced in other countries, and the best of any year. There are special media for all these purposes; many are described in the appended bibliography, while others will be considered here in more detail.

Current Book Reviewing Media

Children and young people should have the opportunity to read the many good *new books;* folklore and fantasy, poetry, fiction and fact that help them understand themselves and the world today. As the large number of new books—good, mediocre, and bad—continue to pour from the presses, as federal and local funds for books spiral, and as time limits decrease for the preparation of orders to utilize these funds, the task of keeping the collection up-to-date increases. In 1966, the publishers produced a total of 2,713 "juveniles" (2,375 new books and 338 new editions). In 1967, the total was 2,711 titles (2,390 new books and 321 new editions), a slight increase in new titles but a slight decrease in new editions. The number of juvenile book imports decreased from 290 titles in 1966 to 187 in 1967. This decrease is attributed to the 1967 stipulation that "no more than a year should lapse between the time a book is published abroad and the time it is available in this country" (*36*).

An interesting if somewhat surprising fact is that elementary and high school hardbound textbooks increased from 286 new titles and new editions in 1966 to 524 in 1967. The number of elementary school texts more than doubled, while there were 27 *fewer new editions* of high school texts but 38 *more new books*. This is difficult to understand in view of the current emphasis on the use of a wide variety of trade books and other types of materials in all subjects for independent learning and individualized and enriched teaching.

As those responsible for book selection continue to lack both time and opportunity to see and examine new books while they are still new, it becomes obvious that book selection must be increasingly dependent on the current reviews. Even in large cities and counties where there are examination centers and well-organized programs of book reviewing, it is virtually impossible to examine or review all the new titles worth considering; so librarians, too, use the critiques to supplement and support their own reviewing. However, "the need for a variety of reviews with different emphases and coverage is greater for the small library than it is for the larger one with an orderly system of reviewing" (*16*).

Not one of the media is perfect or adequate alone; each has distinct values and unique contributions. Each should be judged in relation to its avowed purpose, philosophy, and the audience for which it is intended, for reviews vary according to the reviewer, the purpose of the review, and the philosophy of the editor. The larger the staff of reviewers, the greater the variation in the reviews; no matter how clear and complete the instructions, deviations are inevitable. Conversely, the smaller the staff of reviewers, the greater is the uniformity in the quality and style of the reviewing. Moreover, no single source reviews all the books published in any one year, but together they cover about three-fourths of the total output, and this includes most books worthy of consideration for purchase. Some sources provide an additional service by also reporting reviews of books which are not recommended (*7*, *30*). Perhaps the least help given by reviewers is in connection with the reviewing of series books, which poses a special problem because of the large number. Some are good, some mediocre, some just plain bad; in some series, the books vary in quality from title to title.

Is it possible that too much is expected of the book reviewing media. Should, or can, they tell exactly which book to buy for which library and which reader? Should, or can, the teachers and librarians abrogate their responsibility to select the books for their individual school or library? Do they need someone to tell them the multitude of ways in which they can use almost any book? What *is* needed from the reviewing media are the following:

1. A précis of the content, the scope of the book.
2. The author's aim and, in the reviewer's judgment, how well he succeeded in achieving it.
3. The format (quality of design, make-up, and binding) and illustrations (type, quality, use, placement).
4. The accuracy, up-to-dateness, clarity, organization, and practical aids of information books.
5. The strength of theme and plot, characterization, style and quality of writing in books of fiction.
6. Some comparison with similar books or other books by the same author, when appropriate.
7. An approximation of the grade-and/or age-level range.
8. The weaknesses or limitations, the strengths, and an overall evaluation.

In discussing the current media for disseminating critiques of children's and young people's books, it is appropriate to begin with "The Big Four," the name given at a conference on current book reviewing in 1963 (*6*) to the *Booklist*, *Bulletin of the Center for Children's Books*, *The Horn Book Magazine*, and the *School Library Journal*. These four remain the best known, the most widely consulted, and the most generally useful in book selection for children and young people in both school and public libraries. In analyzing and evaluating "The Big Four," use has been made of data from three studies on current book reviewing, Anderson (*2*), Galloway (*14*), and Sutherland (*33*). In addition, information was secured through letters from three editors, whose generous assistance is gratefully acknowledged.

The *Booklist* (*5*), founded in 1905 and combined with the *Subscription Books Bulletin* on September 1, 1956, has the distinction of being the oldest current reviewing media. From its beginning, it has contained reviews of children's books but only began carrying reviews of books for high school libraries in 1921. In 1946, this section of the journal was changed to "Books for Young People." The purpose of the *Booklist* is to serve as a selective buying guide for current books, especially for small school and public libraries. It is an extremely useful, reliable, and completely objective aid, which includes reviews only of books recommended for purchase. In 1966, the *Booklist* reviewed approximately 752 children's books, 721 young adult books, and listed 402 adult books as being suitable for young adults. A very small number of superior children's books are included regularly in the brief list of books suggested for small libraries. In order to provide opinions of working specialists, a committee of approximately 25 school and children's librarians from all over the country serve as consultants to the children's book editor, Helen Kinsey, and a similar committee of 15 young people's librarians serve as consultants to the editor of young adult books, Barbara Duree.

The *Booklist* has established five criteria for selecting children's books for review: 1) literary quality, 2) originality, 3) appeal to children in subject, treatment, and format, 4) suitability of content for the age level intended, and 5) usefulness of the book in libraries. Three criteria are used for young adult books: 1) quality, 2) interest to the young person, and 3) suitability for the school library and young adult collection. While the reviews in *Booklist* are not lengthy, averaging 83 words (but ranging from 39 to 137 words), they are quite thorough and well written. Appropriate grade levels are noted for each children's book listed, and cross references are made for books useful at more than one level. Two research studies (*2*, *14*), reported that the *Booklist* exceeded the other reviewing media in comparing books with others by the same author or on similar subjects. Since the *Booklist* appears twice a month, except in August when the annual index is published, it is the most prompt in reviewing the latest books off the press.

The *Bulletin of the Center for Children's Books* (*7*), founded in 1947, is the third oldest of "The Big Four" of children's book reviewing. The editor, Zena Sutherland, states that "One purpose (of the *Bulletin*) is to guide in book selection and purchase; the other is to help readers become experienced in the evaluative process itself" (*26*). The general policy followed in selecting books to review is stated thus:

> In general, I take books I *know* subscribers will want to know about: a new series, the first children's book by an adult author, the latest book by a Newbery winner, a book of topical interest, a book that fills a subject gap, a book that is a departure from an established author's usual age level or milieu or style (*26*).

The *Bulletin* reviews approximately 800 to 900 books a year, 25 to 30 percent of the total annual output, including new editions. No young adult books as such are reviewed, but junior and senior high school books are covered by open-end grading, *i.e.*, 7–. In the first six months of 1967, 50 titles for high schools and 100 for junior high were included. The editor reads the books and selects those to be reviewed, writes the reviews and meets weekly with a committee to look at the books and discuss the reviews. The committee consists of a teacher, a public high school librarian, a private elementary school librarian, a University of Chicago Library School faculty member, and a children's librarian from the Chicago Public Library. Subject advisers are consulted as needed to check the authenticity and recency of specialized materials. The final coding and grading of books is established by committee consensus. The *Bulletin* uses the following symbols to indicate the evaluation: R-Recommended, NR–Not Recommended, M–Marginal, Ad –Additional (if needed), SpC–Special collection (due to subject or treatment), SpR–Special reader. The reviews, which are longer than those in the *Booklist* but shorter than those in *The Horn Book Magazine*, point out effectively the strengths and weaknesses of the books but give less attention to format. One of the greatest values of the *Bulletin* is in pointing out poor books that are being published, with explanations as to why they are considered poor. The *Bulletin*, along with the *Booklist*, does a conscientious job of assigning grade levels by taking into consideration the maturity level of the subject and concepts and the reading level; both are fairly consistent in their grading. One drawback in using the *Bulletin* is that the reviews are somewhat late in appearing, perhaps because the books, except for seasonal books, are reviewed in the order received. A special feature not to be overlooked is the selected list of professional readings and bibliographies which appear inside the back cover of each issue.

The Horn Book Magazine (*17*), founded in 1924, is the second oldest and the most literary of "The Big Four." Paul Heins was recently appointed editor to succeed Ruth Hill Viguers, who retired after long and distinguished service. The purpose of the Horn Book reviews, as stated by Mrs. Viguers, is

> . . . to inform individuals: librarians, teachers, parents, and book-lovers of all kinds of the significant books among the masses produced, and hopefully to create enough interest in the books so that those adults will read the books as well as the reviews in order to select them wisely and share them intelligently with children (*27*).

The interest centers on literature for children and its delights; the enthusiasm for the good books is obvious in the reviews. Only recommended books are reviewed, and the emphasis is on literary quality, artistic merit–good illustrations and format–originality, and accuracy of presentation. Traditionally, more fiction than nonfiction has been reviewed.

The Horn Book Magazine carries reviews of about 500 books a year, which is the smallest number of any of the major reviewing media. The length of the reviews varies from 100 to 200 words; the average according to Anderson (*2*) is 122 words, the longest in any periodical reviewing children's books. The reviews are written by a staff of six skilled reviewers, including the editor,

> . . . all of whom have worked with children in public or school libraries, or both. All are involved with work in the field of children's books; their reviewing for *The Horn Book Magazine* is part time only. The reviewers meet regularly before each

> issue is put together to discuss the books under consideration, to coordinate the selection, and to assign reviewing to the person best qualified to evaluate certain books (*27*).

Mrs. Viguers continues as a reviewer, as does Virginia Haviland, head of the Children's Book Section, Library of Congress. Contrary to the Galloway study (*14*), personal investigation has indicated that the reviews on the whole succeed admirably in giving the "scope of the book or gist of the story." Some uses of the books are also suggested, *e. g.* "Will lend itself well to book talks," or "For use with imaginative children." Brief quotations from the books are often included, as are illustrations (approximately 11 in each issue), which help give the flavor and spirit of the books. Outstanding works can be determined from the reviews, thus making any symbols unnecessary. Occasionally, a full-page feature-review highlights an exceptional book, as in the case of Randall Jarrell's *The Animal Family*. Maturity levels assigned to the books are very general, in keeping with the editor's belief that one cannot "pigeon hole" any book to one, two, or even three grades; the appeal of the book to children's interests is an important factor. The reviews are grouped under "Picture Books," "Stories for Younger Readers," "Stories for the Middle Years," and "Stories for Older Boys and Girls." Recently, more of the books reviewed for "Older Boys and Girls" are of interest also to young adults. Under the heading "Of Interest to Adults," there are frequently reviews of books relating to children, children's literature, and the like. Each issue has an author-title index to books reviewed, and an annual index is given in the December issue.

Three special features of particular value are found in *The Horn Book Magazine*. 1) The "Outlook Tower," which highlights current adult books of interest to high school readers and occasionally to books for younger teenagers. Approximately 70 to 80 are reviewed each year; in 1967, 64 were reviewed. Jane Manthorne, Coordinator, Young Adult Services, Boston Public Library, has replaced Margaret Scoggin, who edited this section from 1948 to 1967. 2) "Views on Science Books," by Isaac Asimov, which makes a real contribution to the reviewing of current science books (exclusive of natural science) for both elementary and secondary schools, even though 6 to 12 titles only are reviewed in each issue. 3) "Also of Interest," a list which appears irregularly, containing brief notes on 14 to 20 books recommended for school and public libraries where needed to fill special requests but not appropriate for the main booklist. Grade levels are given for all titles on this list. *The Horn Book Magazine* is important reading for all concerned with children's books because of its articles by and about authors and illustrators and other authorities in the field.

The *School Library Journal* (*30*) dates from 1954, when it was published separately as *Junior Libraries* and was also included in the mid-monthly issue of *Library Journal*. The purpose of the "Book Review Section," according to the editor (*25*), is to assist the average and small school and public libraries in intelligent book selection. Their policy provides for reviewing all books by new authors, except very poor ones from obscure publishers; sequels if not typical of the author, series, or publisher; the first title in a new series and additional titles in older series not well-known and not written according to a pattern; all books of distinction; and all average and mediocre books important because of subject or viewpoint. *School Library Journal* reviews 85 percent of the total annual output of books for children and young people, the largest percentage reviewed by any of the media.

A number of important changes in the *Journal* went into effect in September 1968. The consultant or advisory board was discontinued and the reviewing staff was enlarged to 85 school and public librarians and science specialists. A new column was added, entitled "Briefer Mention," which is a checklist of additional titles in those series with which most librarians are familiar and additional books by authors whose works are well known. The section of reviews "For Young Adults" was changed to "Adult Books for Young Adults" and is now being compiled by a group of California school and young adult librarians under the chairmanship of Marian Trahan, Supervising Librarian, Oakland Public Library. The first issue carrying the new title contained reviews of 40 books. "At a Glance," a special feature of this section, lists, with brief annotations, books in familiar series, new editions of young adult "stand-bys," and titles that seem self-explanatory. Perhaps the most important change in the *Journal*, however, is the omission of "Recommended" and "Not Recommended" at the end of the reviews. The reader must now draw his own conclusion from the evidence in the annotation and the reviewer's opinion implicit in the review. Unfortunately, the "evidence" and the "opinion" are sometimes couched in such terms that it is difficult to determine the final evaluation. Books of exceptional quality continue to be indicated by one or two asterisks. When two reviewers disagree on a book, both reviews are published, which is helpful. Since 1955, useful information about bindings and prices has also been included, and practical aspects of format have been emphasized. Frequent comparison with other books on the same subject is made, but the editor has expressed concern that the quantity is increasing so fast it is not possible to make comparisons with all earlier titles (*25*). A special feature in the September 1967 issue is the "Catch-up-Section," reprinting the reviews from the June 15 and July issues of *Library Journal*, thus making complete coverage in *School Library Journal*. For differing reviews of the same book, for reviews of books that do not imply recommendation for purchase, for information concerning bindings and sewing, for practical discussion of format, and for comparison with similar titles, the *School Library Journal* ranks high.

Critiques of Books Prior to Publication

The Virginia Kirkus Service (*37*) is similar to "The Big Four" in purpose and scope, but unique in that the reviews, which are printed on loose-leaf sheets, appear from two months to two weeks prior to the book's publication. The Service began in 1933 as an aid to booksellers only but proved so valuable to librarians that their subscriptions now far outnumber those of booksellers. A section of each bimonthly issue is devoted to "Juvenile and Young Adult Reviews" of books suitable for preschool through grade 8. The section on "Adult Books for Young Adult Consideration" has special value for high school librarians, since the books are selected because of interest and value for a broad range of teenagers. Books for parents and teachers and books about children's books are also reviewed.

According to the editor of the "Juvenile and Young Adult Reviews" (*24*), the purpose of the Kirkus Service is to provide sufficient information for each book so that those who must buy books without examining them can make a wise decision on the basis of scope, balance, depth, strengths, and suitability for the collection. The reviews are detailed: some are 400 words in length, though the average is about 150 words. Approximately 1,800 juvenile and young adult books were reviewed in 1967, including practically all the major trade books and the best of the series. Included also are an ever increasing number of titles published for young adults, as well as adult books having definite interest and value for teenagers through grade 12. The books are arranged by age groupings under broad subject interests, and age range is given for each book. Outstanding forthcoming books are marked with one or two asterisks. Each issue has a separate index, and these cumulate at three- and six-month intervals to facilitate use. The staff does the reviewing, supplemented by outside reviewers for special subjects only. The critiques are useful for giving information about new books to be published by outstanding authors, new books on needed subjects, new editions of important works, and new titles in popular series.

Specialized Book Reviewing Media

Bookbird (*4*), the information magazine of the International Board on Books for Young People which began publication in 1958, is a very special and valuable publication in view of the recent interest in d emphasis on foreign books for children. It might be called the "International Horn Book." Like Horn Book, it contains articles about books and authors from many countries and publishes annotated bibliographies of professional literature. It is an excellent source of foreign books for children, since it contains reviews from all over the world, recommendations for translation, and reports of prize-winning books in the various countries. The international news about children's books, which is arranged alphabetically by country, is a stimulating section of the magazine. *Bookbird* also carries the selected and annotated annual list of Children's Books (USA) prepared by Virgina Haviland and Lois B. Watt (*35*). For any teacher or librarian interested in or engaged in a study of foreign children's books, the No. 4/1963 issue is invaluable. In it is a summary list, for ten countries, of periodicals concerned with children's literature and libraries and a list of the national sections (with addresses) of the International Board on Books for Young People, putting the "world" of children's books at one's fingertips.

Scientists and science educators have recognized the inadequate coverage of science books by the general reviewing media, due in part to the increasing number being published and to the difficulty of securing competent reviewers. *Science Books, a Quarterly Review* (*31*), edited by Dr. Hilary Deason, is one answer to the problem. It was first published in April 1965 for the improvement of science education and of public understanding of science. Careful, detailed, and critical reviews reflect the specialists' personal appraisal of current reference books, trade books, and texts for use with elementary, secondary, and junior college students. Both "Recommended" and "Not Recommended" books are included among the the more than 200 reviewed in each issue by approximately 93 reviewers. The following symbols are used to rate the titles: ** Highly Recommended, * Recommended, Ad–Acceptable additional material, NR–Not Recommended. Symbols used to identify the age levels for which the books are most appropriate are: EP–Elementary, very simple, EL–Elementary Intermediate, EA–Elementary Advanced, JH–Junior High Level, SH–Senior High Level, C–first two years of college, P–Professional. An index of authors and subjects in each issue, as well as in each volume, facilitates the maximum use of an eagerly-awaited reviewing medium.

Another medium for disseminating critiques of children's science books is *Appraisal*, a regional publication which began with Vol. 1, No. 1, Winter, 1967 (*3*). This publication is sponsored by the Harvard Graduate School of Education and the New England Round Table of Children's Librarians and is published by the Children's Science Book Review Committee. Its purpose is to provide reliable evaluations of science books by both subject specialists and librarians. The Book Review Committee, which consists of 20 librarians and 20 subject specialists, "believes that science books deserve the same careful selection as literary works for children, and that they be entirely worthy of their attention" (*3*, facing p. 1). The entries are arranged alphabetically by author, complete bibliographical information is given, and the annotations are signed. The age level for each book is given instead of the grade-level range, which might be more useful in this particular list. Many of the 48 titles (all but four published in 1966) reviewed in the first issue are suitable for junior high school students. Each book is annotated and rated by both librarian and subject specialist as: Excellent, Very Good, Good, Fair, or Unsuitable. The combined annotation for each book averages approximately 104 words, with the librarians' annotations being slightly longer than those of the scientists. For only 14 of the 48 books reviewed do the ratings of the scientists and librarians agree. The front cover is most attractive, but the pages seem a bit cluttered.

The current book reviewing medium, *Choice; Books for College Libraries* (*9*), which began in March 1964 is especially valuable in selecting books for advanced high school students in accelerated programs, for mature high school readers in general, and for the school's professional collection. More and more high schools than formerly are subscribing to this aid as their programs advance in depth and breadth. *Choice* evaluates the largest number of new and serious books of any review medium, about 500 per issue or 5,461 per year. The reviews, which are written by faculty specialists in various subject fields, are limited to serious, adult, scholarly books, whether fiction or nonfiction, hardcover or paperback. Children's books are excluded, as are cookbooks, mysteries, and "how-to" books.

Periodical and Newspaper Book Reviewing Media

The Saturday Review (*29*) contains a monthly review section on "Books for Young People," edited by Zena Sutherland, who is also editor of the *Bulletin of the Center for Children's Books*. Mrs. Sutherland succeeded Alice Dalgliesh, whose last major issue before her retirement was "Spring Books for Young People," May 4, 1966. Approximately 15 books are reviewed each month, preceded by a well-written, informative introductory essay, usually centered around a theme of significance. Twice a year, in May and November, there are *Saturday Review* "Specials for Children," in which approximately 50 books are reviewed and 8 to 10 illustrations from the books are included. The reviews are arranged roughly by age groupings, from preschool through young adult (rather than grade levels), since these reviews are not primarily for school librarians but for readers of the *Saturday Review*. The reviews are approximately 120 words in length and of high quality. The special issues on reference books and the introductory essays to the semiannual issues are especially helpful. The values of the *Saturday Review* as a medium for disseminating critiques lie in the selectivity of the books chosen for review and in the quality of the reviewing established by Miss Dalgliesh and continued by Mrs. Sutherland.

Three journals in the field of education are recommended for their feature reviews of children's books. Shelton Root, Professor, University of Georgia, edits the section, "Books for Children," in *Elementary English* (*13*). The reviews are thorough and well done. Richard Darling, past president of the American Association of School Librarians, is in charge of the excellent reviews which appear in "Books for Children" in *Childhood Education* (*8*). The reviews in *Grade Teacher* (*15*) are written by Amy Kellerman, of the Westchester County Library System, Mt. Vernon, N.Y. These should not be missed.

The section "For Young Readers" in the Sunday *New York Times Book Review* (*23*) is now edited by George A. Woods, who succeeded Ellen Lewis Buell, the able editor from 1946 to 1963. Anne T. Eaton was the distinguished review editor from 1930 to 1946. In addition to the regular weekly column, "For Young Readers," special and enlarged issues of the Children's Book Review Section are published in separate supplements in May and November, along with important articles on children's reading. The November issue also carries the release by the jury of art experts of the 10 best illustrated children's books of the year. In early December, the editor's choice of "The Year's Best Juveniles" is published.

Books are reviewed for ages 3 to 6 and up through ages 12 to 16. Surprisingly, the largest number reviewed over a period of 16 weeks, covering July to October when a limited survey was made by the writer, was for the latter age group. A total of 115 books was reviewed over this period, the average number per week was 7 plus, the smallest 4, and the largest 13. The reviews analyzed during that time averaged 123 words each and varied in length from 55 words to 553—for Maurice Sendak's *Higglety, Pigglety, Pop!* (*32*). A helpful feature noted now and then was the reviewing together and comparing a group of similar or related books, for example *Animal Orphans, Sea Adventure, Boats*, and the like.

The reviews are sophisticated and are definitely geared to readers of the *New York Times*, including, of course, parents. One review begins "Is your child misbehaving? Given to wanderings off his street and around the corner? Tell him Mr. Miacca will get him—if he doesn't watch out" (*19*). Personal comments are scattered through many of the reviews, and very often an introductory paragraph on the subject matter of the book is included. During the 16 weeks, 53 different people contributed reviews, including Nat Hentoff and Howard Fast. The quality of the reviews seemed to be somewhat uneven and varied with the reviewer. All the reviews are signed, but seldom is the reviewer identified. The reviews have a definite flavor; they are most interesting and entertaining to read. For the most part they give a very good idea of the books reviewed, and quite often the final sentence is a summary evaluation. The carefully chosen illustrations reproduced from the books reviewed add interest and charm.

Media for Evaluating the Year's Best

Supplementing the basic lists and more selective than the current book reviewing media are the annual lists of the year's most outstanding books. These lists are of great value not only for schools and libraries having small budgets and ordering only once a year but also for those who order frequently but may have missed some important titles. Annual supplements are indicated for some of the titles in the accompanying list of Basic Selection Aids. In addition to those, six others are particularly worthy of mention: 1) "Notable Children's Books" (*1*), an attractive, annotated annual list of approximately 55 to 65 outstanding books which appears in the April issue of the *ALA bulletin* and also in the April 1 issue of the *Booklist*; 2) "Fanfare, the Horn Book's Honor List of Children's Books" (*18*) which appears in the October issue of *The Horn Book Magazine*; 3) Virginia Haviland's annual list of "Children's Books" (*35*) which includes 200 titles for preschool through junior high school and is compiled with the assistance of a committee of children's librarians; 4) "Children's Books Suggested for Holiday Gifts" (*22*) which contains approximately 200 significant books of the year, briefly annotated and arranged under broad subject groups, with author and title checklist; 5) *Current Books: Junior Booklist* (20) which is a very select list of over 400 titles for preschool through grade 9, prepared to help boys and girls enjoy their reading; and 6) *Current Books: Senior Booklist* (*21*) which is a superior list of books for grades 9 to 12, annotated for the students.

In addition to the annual lists, many public school systems and children's and young adult departments of the large public libraries have an ongoing program of monthly book reviewing and evaluation, such as that in the Dade County, Florida Schools, The Free Library of Philadelphia, and the Detroit Public Library. The excellent reviewing program of the Detroit Library Children's Department is under the direction of Marian C. Young, Coordinator of Children's Services, who supplied these data (*28*). While the reviews are prepared as a book selection aid for that library and its agencies, they have been in such demand that they were made available on subscription two years ago (*11*). The reviews cover books from preschool through eighth grade. The annotations, which average approximately 100 words in length, describe the contents of the book, the style, character portrayal, and the illustrations. Often reference is made to similar titles. A helpful feature is the inclusion of both the age range and the grade range for each book. In 1966, of the 1,873 new titles which were evaluated, 935 were approved for purchase.

Evaluation of books for young adults in the Detroit Public Library is a part of the total adult selection. There is a list available on subscription which includes titles for the senior high school group (*12*). This list gives only a word, phrase, or brief sentence indicating the nature of the book. On one "Weekly List" examined, there were 22 titles preceded by the letter "Y" indicating "Of special interest to young adults."

One of Its Kind

Top of the News (*34*) is unique and does not seem to fit into any of the previous categories. It is available only through membership in the American Library Association and either the Children's Services Division or the Young Adult Services Division. Each issue carries very selective and annotated lists of Recent Children's Books and Recent Adult Books for Young People. The April issue of each year includes the annual compilation of "Best Books for Young Adults," published the preceding year, or "Adult Books of the Year Significant for Young People." Frequently older books, books omitted from these lists, books for the more mature reader, books for the slow high school reader, books of fantasy and folklore, science books, best sellers for the young teens, and outstanding children's books in paper-back are listed and/or reevaluated. In addition, the timely articles presented are important for all who are interested in children and young people and in their reading.

Conclusion

In this paper an attempt has been made to analyze the media for disseminating critiques of current books for children and young people. There seems to be evidence to support the following observations:

1. There is need for and value in utilizing both the basic book selection and the current reviewing media by all who are responsible for choosing books for young people.
2. A variety of such media exists to use in selecting books for each school level for varying abilities, interests, and needs, both personal and curriculum-related in many subject fields.
3. Familiarity with and use of many reviewing media are essential, since each has its own purpose, values, unique features, and limitations.
4. Two aspects of the total reviewing deserve consideration for improvement: evaluation of the series books, and utilization of "outside"

reviewers for more books on specialized and technical subjects. Cooperative and comparative reviewing at the city, county, or district level could do much to bridge this gap.

5. Much of the reviewing today conforms to the principles of sound book evaluation: it is impersonal, objective, informed and substantiated, and utilitarian. On the other hand, some of it disregards these principles, is superficial, and therefore does little service. The difference must be recognized so that the reviewing media can be used with understanding and imagination.

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CHOOSING BOOKS FOR CHILDREN AND YOUNG PEOPLE:

A SELECTIVE LIST OF AIDS

All lists are annotated except as indicated.

Book Selection Aids for Elementary Schools

*ADVENTURING WITH BOOKS, a Reading List for Elementary Grades. National Council of Teachers of English, Reading List Committee, Elizabeth Guilfoile, Chairman. New York: New American Library, 1966. 256 pp., $.75, paper bound.

Over 1,000 titles for grades K-6, published largely since 1960. Arranged by interest categories. Important section on "Books for Beginners."

BASIC BOOK COLLECTION FOR ELEMENTARY GRADES, (*7th* ed.), compiled by M.S. Mathes and others. Chicago: American Library Association, 1960. 136 pp., $2.00.

Initial collection of over 1,000 carefully selected books for small elementary school libraries. Includes reference books and a list of children's magazines.

BIBLIOGRAPHY OF BOOKS FOR CHILDREN. Washington, D.C.: Association of Childhood Education International, 1965. 132 pp., $1.50.

A supplementary reading list of 1700 books for children ages 4-12, covering a wide range of interests and abilities.

BOOKS FOR BEGINNING READERS, compiled by Elizabeth Guilfoile. Champaign, Ill., National Council of Teachers of English, 1962. 73pp. plus 1963 Supplement; $1.00.

Over 300 books for independent reading in grades 1.1 to 3.3 (superior 3d graders). Includes criteria and value of books listed and subjects covered. Practically all books included have been published since 1950; three-fourths since 1957.

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*Especially recommended.

*BOOKS FOR CHILDREN, 1960-1965. Chicago: American Library Association, 1966. 447 pp., $10.00.

A list of 3,068 titles recommended in the "Children's Books" section of the *Booklist*, September 1960-August 1965; also *1965-66 Supplement* of 770 recommended titles. 119 pp., $2.00. Supplements published annually.

CHILDREN'S BOOKS TOO GOOD TO MISS (5th rev. ed.), compiled by M.H. Arbuthnot and others.

Cleveland: Western Reserve University Press, 1966. 67 pp., $3.25 cloth, 1.50 paper. Over 260 old favorites which all children should have a chance to know. Useful for both parents and teachers.

*CHILDREN'S CATALOG (11th ed.) edited by Rachel Shor and E.A. Fidell. New York: H.W. Wilson, 1967. 1,024 pp., $17.00 including 4 annual supplements.

A compilation of 4,274 outstanding books for elementary school and children's libraries. Strong in folk literature and fairy tales. Classified arrangement.

*THE ELEMENTARY SCHOOL LIBRARY COLLECTION (3rd ed.), edited by M.V. Gaver. Newark, N.J.: Bro-Dart Foundation, 1967. 1,210 pp., $20.00.

The most complete list, 6,558 titles, related to the elementary school curriculum, plus professional and audiovisual materials. Includes a sound selection policy statement. Primary teachers will be interested in the Graded Listing (preschool 1.1, 1.2, 2.1, 2.2) pp. 1199-1202.

*GOOD BOOKS FOR CHILDREN (3rd ed.), edited by M.K. Eakin. Chicago: University of Chicago Press, 1966. 407 pp., $7.95 cloth, $2.95 paper.

Approximately 1,400 outstanding books published from 1950-1965, and reviewed in the *Bulletin of the Center for Children's Books*. Ranges from preschool through high school; majority of the titles are for grades 4-9.

"I CAN READ IT MYSELF" (rev. ed.), compiled by F.M. Heller. Columbus: Ohio State University, 1965. 46 pp., $1.00.

A useful list of books for independent beginning readers in grades 1-2 and primary readers ready for longer books.

*LET'S READ TOGETHER, BOOKS FOR FAMILY ENJOYMENT (2nd ed.), by a special committee of the National Congress of Parents and Teachers and Children's Services Division, American Library Association, 1964. 91 pp., $1.50.

Approximately 500 superior books for school and family reading aloud. Extremely useful for teachers and parents.

NOTABLE CHILDREN'S BOOKS, 1940-1959, by a committee of the

Children's Services Division, American Library Association, 1966. 39 pp., $1.50.

About 300 books published between the years 1940-1959, considered of lasting worth and interest to children.

SUBJECT INDEX TO BOOKS FOR PRIMARY GRADES (3rd ed.), Compiled by M.K. Eakin, Chicago: ALA, 1967. 122 pp., $4.00.

Both interest level and reader level are given for almost 900 books, largely trade books, with the majority published between 1960-1965. Analyzed under more than 750 curriculum subjects. Extremely useful for K-3 teachers.

SUBJECT INDEX TO BOOKS FOR PRIMARY GRADES (3rd ed.), compiled by M.K. Eakin, Chicago: American Library Association, 1967. 122 pp., $4.00.

Book Selection Aids for Elementary and Secondary Schools

BEST BOOKS FOR CHILDREN, edited by Ann Currah. New York: Bowker, 1967. 238 pp., $3.00.

About 4,000 approved titles grouped by grade and then by subject from preschool through grade 7 and up. Revised annually.

BOOKS FOR FRIENDSHIP, A LIST OF BOOKS RECOMMENDED FOR CHILDREN (3rd ed.), Philadelphia: American Friends Service Committee, 1962. 64 pp., $.50, with *Supplement* $.65.

A listing of 500 books designed to help children from kindergarten through junior high school understand and appreciate peoples of different races, nationalities, and religions.

GROWING UP WITH BOOKS—300 Books Which Every Child Should Have a Chance to Enjoy.

For preschool to 12 years and up. GROWING UP WITH SCIENCE BOOKS—over 200 important science books for preschool to 15 years and up. GROWING UP WITH PAPERBACKS—200 quality books in paperback which every child should, and could, have a chance to know. For preschool to 12 years and up. All three revised annually. New York: Bowker. $.10 each, 100 for $6.20. Useful items to distribute to parents.

*READING LADDERS FOR HUMAN RELATIONS (4th ed. rev.), edited by Muriel Crosby. Washington, D.C.: American Council on Education, 1964. 242 pp., $4.00.

Includes over 1,000 books for children and young people, organized around six major human relations themes in a ladder arrangement from primary readers to mature readers. An invaluable list on how it feels to grow up.

Book Selection Aids for Secondary Schools

BASIC BOOK COLLECTION FOR HIGH SCHOOLS (7th ed.), edited by E.F. Noonan and others. Chicago: American Library Association, 1963. 192 pp., $3.00.

Contains over 1500 titles, including paperbacks, magazines, and aids for selecting audiovisual materials. Emphasis is on senior high school and on books to be used to enrich the curriculum and stimulate reading.

BASIC BOOK COLLECTION FOR JUNIOR HIGH SCHOOLS (3rd ed.), edited by M.V. Spengler and others. Chicago: American Library Association, 1960. 144 pp., $2.00.

Over 1,000 books and 70 magazines for first purchase for curriculum enrichment and recreational reading. Books for the reluctant, retarded, and gifted reader omitted.

BOOK BAIT, DETAILED NOTES ON ADULT BOOKS POPULAR WITH YOUNG PEOPLE, edited by Elinor Walker. Chicago: American Library Association, 1957. 90 pp., $1.25.

A bibliography of 95 "sure-fire" books that have stood the test of time. Lengthy annotations summarize the stories and suggest other books to recommend when students ask for "another just like it."

*BOOKS AND THE TEEN AGE READER by G.R. Carlsen. New York: Harper & Row, 1967. 218 pp., $3.95; Bantam paperback $.60.

The text is an excellent guide to young adult reading. While not a selection aid as such, it contains valuable reading lists.

BOOKS FOR THE AGE. New York Public Library. Published annually in January. $1.00.

A recreational reading list for grades 8-12, including 1700 titles, both recent and older books, varying in difficulty and length. The majority are adult books suitable for the young adult. Only books for the latest year contain a one-line annotation.

*BOOKS FOR YOU. NCTE Committee on the Senior High School Book List, Richard Alm, Chairman. New York: Washington Square Press, 1964. 344 pp., $.90 paper.

Over 2,000 superior books, both classic and modern, fiction and nonfiction, for leisure reading of high school students. Arranged under 45 interest categories for various backgrounds and abilities. A valuable list for students to own.

CATALOG OF PAPERBACKS FOR GRADES 7 to 12, edited by Lucille Boylan and Ralph Sattler. Metuchen, N.J., Scarecrow Press, 1963. 209 pp., $5.00.

A compilation of 1024 paperback editions of titles appearing in 10 standard book selection aids. Grade level or levels are indicated for each book, and those for mature readers are indicated by the letter *M*.

*DOORS TO MORE MATURE READING, compiled by Elinor Walker. Chicago: American Library Association, 1964. 191 pp., $2.50.

Detailed annotations of 150 adult books that appeal to more mature young people for recreational reading and for class use. Sequel to *Book Bait*. Similar titles are suggested for each book discussed. An invaluable aid.

FARE FOR THE RELUCTANT READER (3rd ed.), edited by A.E. Dunn. Capital Area School Development Association, Albany: State University College of New York, 1964. 277 pp., $3.00.

Books for the "I-Don't-Like-to-Read" group of young people in grades 7-12. Arranged by interest categories under three grade groups: 7-8, 9-10, 11-12. The combination of this list and a good teacher can work wonders!

GATEWAYS TO READABLE BOOKS, edited by Ruth Strang and others. New York: H.W. Wilson, 1966. 254 pp., $5.00.

A graded list of 1,000 books in many fields of interest for adolescents in grades 7-12 who find reading difficult. The reading level of most of the titles is grades 5-7.

*JUNIOR HIGH SCHOOL CATALOG, edited by Rachel Shor and E.A. Fidell. New York: H.W. Wilson, 1965. 768 pp., $20.00 including 4 annual supplements.

A list of 3,278 books tested for usefulness in junior high schools (grades 7-9). Bridges the gap between the *Children's Catalog* and the *Senior High School Library Catalog*.

*PATTERNS IN READING, AN ANNOTATED BOOK LIST FOR YOUNG ADULTS (2nd ed.), edited by Jean Roos. Chicago: American Library Association, 1961. 182 pp., $2.75.

Over 1,000 readable, appealing books in 100 interest categories from mountain climbing to science fiction, for all types of readers from early high school to late teens. Easier books are listed first in each category as in a ladder arrangement of difficulty.

*YOUR READING, A BOOK LIST FOR JUNIOR HIGH SCHOOLS, NCTE Committee on the Junior High School Book List, C.B. Willard, Chairman. New York: New American Library, 1966. 222 pp., $.75 paper.

Almost 1,300 books covering 38 appealing subjects from adventure to vocations, on many levels of reading difficulty. An important list for students to own.

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